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CONTAINING

A concise INTRODUCTION to the

GROUNDS of MUSIC.

WITH A

VARIETY of AIRS,

Suitable for DIVINE WORSHIP, and the Use of MUSICAL SOCIETIES.

Consisting of THREE and FOUR PARTS.

By SAMUEL HOLYOKE, A. B.

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PREFACE.

THE advantages for ſtudying the principles of harmony being, in this country, ſo limited, it cannot be expected that a compoſition of this nature can ſtand the teſt of criticiſm. This circumſtance conſidered, it is hoped that candid allowances will be made in the peruſal of the following ſheets, which are reſpectfully ſubmitted to the public eye.

With reſpect to the deſign of the compoſition, it may be obſerved, that it is adapted, as far as poſſible, to the rules of pronunciation. Conſequently, the muſic requires a moderate movement; for it is very difficult to follow the exact motion of the pendulum, and pronounce with that propriety and elegance, which the importance of the ſubject may demand. *It may then be proper here to remark, that ſentiment and expreſſion ought to be the principal guide in vocal muſic.*

Perhaps ſome may be diſappointed, that fuging pieces are in general omitted. But the principal reaſon why few were inſerted was the trifling effect produced by that ſort of muſic; for the parts, falling in, one after another, each conveying a different idea, confound the ſenſe, and render the performance a mere jargon of words. The numerous pieces of this kind, extant, muſt be a ſufficient apology for omitting them here.

Subſcribers are moſt reſpectfully thanked for their encouragement of the work: And they are aſſured that great attention has been paid to render it correct. Such errors as eſcaped notice, while the work was in the preſs, are pointed out in the Errata.

Should what is now offered, meet acceptance, additions will hereafter be made of congregational and occaſional pieces, with ſome hints upon expreſſion.

To become in ſome degree uſeful to the community was the motive for this publication; which, it is earneſtly wiſhed, may anſwer the end deſigned.

January, 1791.

A conciſe INTRODUCTION to the GROUNDS of MUSIC.

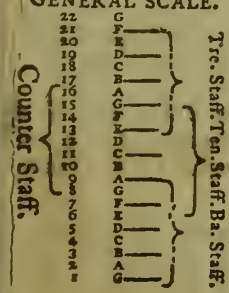
MUSIC conſiſts in a ſucceſſion of pleaſing ſounds, and is naturally divided into Melody and Harmony. Melody is a ſeries of ſingle ſounds. Harmony is the pleaſing union of two or more ſingle ſounds. Modulation is the art of changing the key or mode, in which a piece of muſic is compoſed. So long as we preſerve the fundamental harmony, without departing from the degrees of the octave, the key is ſtill the ſame; but when we make a cadence in any new key, ſome one of the degrees muſt be changed from natural to ſharp or flat. The principal diſtinctions of muſical ſounds are time and tune; to the combination of theſe two qualities is chiefly to be aſcribed the pleaſing and endleſs variety of the muſical art.

Of the general SCALE of MUSIC.

THE notes of the ſcale are ſeven, diſtinguiſhed in a certain order by the firſt ſeven letters of the alphabet, A, B, C, D, E, F, G; and when we have aſcended to the eighth note, the ſame order is repeated.

Three octaves being ſeldom within the compaſs of the human voice, the baſs ſtaff is therefore aſſigned to the graveſt voices of men, the tenor ſtaff to the higheſt of men's voices, the counter ſtaff to boys voices, or the loweſt voices of women, and the treble ſtaff to the higheſt voices of women.

GENERAL SCALE.



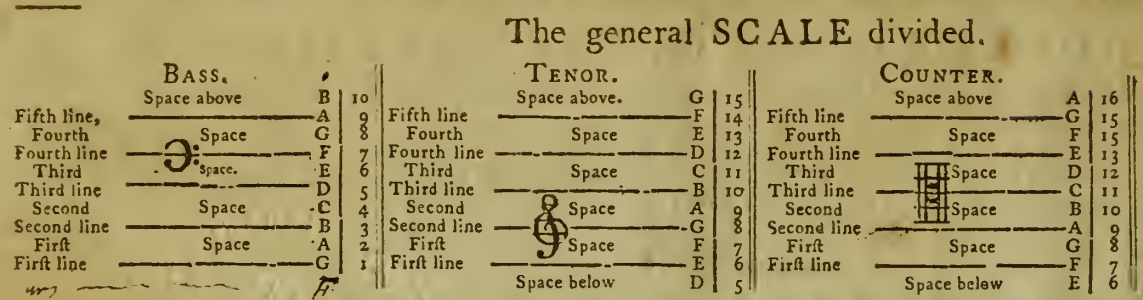
A Cliff is a character placed at the beginning of a ſtaff, ſhowing what ſound of the general ſcale it repreſents.

This character,  , called the F cliff, is uſed only in the baſs. It has the ſeventh degree of ſound in the general ſcale.

This character,  , called the C cliff, is commonly uſed in the counter. It has the eleventh degree of ſound in the general ſcale.

This character,  , called the G cliff, is uſed in tenor and treble, and ſometimes in counter. It has the fifteenth degree of ſound in the general ſcale, in a woman's voice, but in a man's voice, it has the eighth degree of ſound. This character,  , *gs*, is frequently uſed inſtead of the above, and has the ſame name.

The general SCALE divided.



In the above diviſion, the figures, on the right hand of each, diſcover the correſponding ſounds of the general Scale, and likewiſe the pitch of the ſeveral parts together.

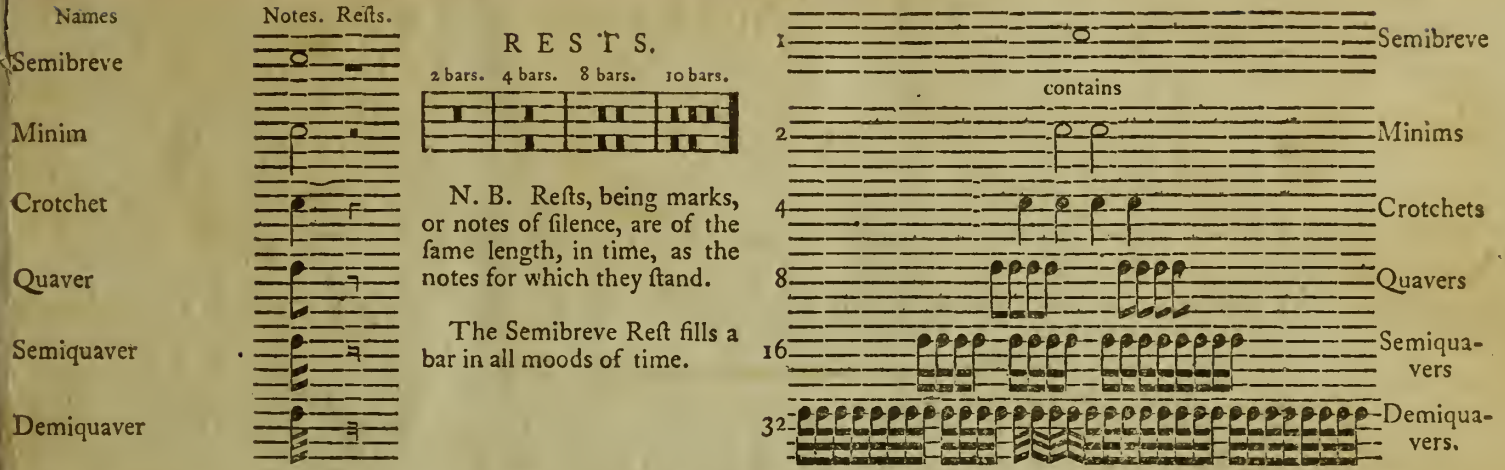
TABLE of TRANSPOSITION.

The natural place for mi is in	B
But if B be flat, mi is in	E
If B and E be flat, mi is in	A
If B E and A be flat, mi is in	D
If B E A and D be flat, mi is in	G
If B E A D and G be flat, mi is in	C
If F be ſharp, mi is in	F
If F and C be ſharp, mi in	C
If F C and G be ſharp, mi is in	G
If F C G and D be ſharp, mi is in	D
If F C G D and A be ſharp, mi in	A

Above mi, are faw, ſol, law, faw, ſol, law; and below mi, law, ſol, faw, law, ſol, faw, and then comes mi.

Obſerve that from B to C, and from E to F, aſcending or deſcending, are ſemitones. The reſt are whole tones. But, if the mi be tranſpoſed to any other letter, between mi and faw, and law and faw, the diſtance is but a ſemitone, aſcending or deſcending. The reſt are whole tones, as before.

A SCALE of NOTES and their PROPORTIONS.



MUSICAL CHARACTERS, with their EXPLANATIONS.

Names.	Characters.	Explanations.	Examples.
A Staff		five lines, with their spaces, whereon the musick is written.	
Brace	{	shows how many parts are sung together.	

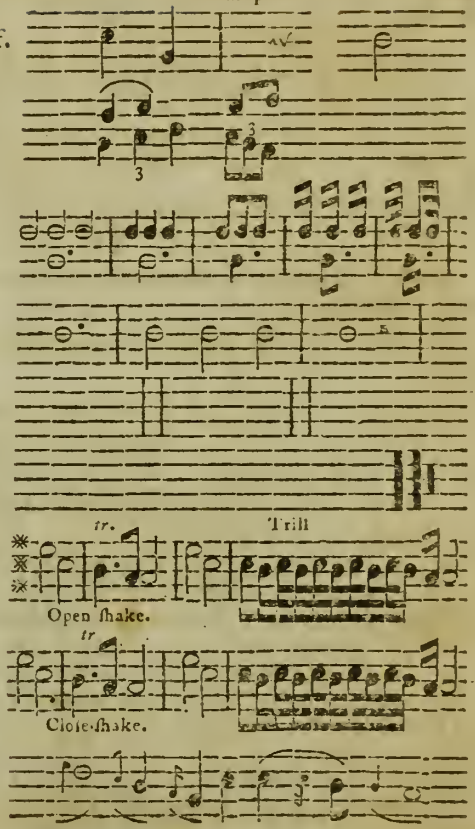
Names. Characters.	Explanations.	Examples.
Ledger Line ——	is added, when notes aſcend, or deſcend, a line beyond the ſtaff.	
Flat	♭, ſet before a note, ſinks it half a tone.	
Sharp	✻ raiſes a note half a tone.	

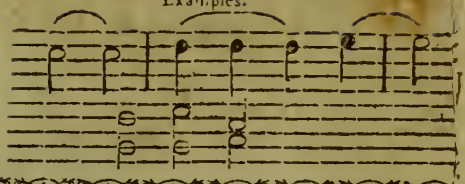
☞ Each of theſe ♭ ✻, ſet at the beginning of a tune, has influence through the tune, unleſs contradicted by a natural ♮.

Natural	♮ reduces a note, made flat or ſharp, to its primitive ſound.	
Repeat	𝄆 or :S: ſhows what part of the tune is to be ſung over again, from any note, againſt which it is placed.	
Figures	1. 2. ſhow that the note under figure 1 is ſung before the repeat; and the note under figure 2, after paſſing that under figure 1; if tied together by a ſlur, both are ſung after the repeat.	
Slur	⁀ is drawn over, or under ſo many notes as are ſung to one ſyllable.	
Hold	𝄐 directs that the ſound of the note, over which it is placed, ſhould be continued beyond its cuſtomary length.	
Marks of diſtinction	' ' ſignify that the notes, over which they are placed, ſhould be ſung as diſtinctly and emphatically as poſſible.	

Names.	Characters.	Explanations.
Direct		is ſet at the end of a ſtaff, to direct the performer to the firſt note in the next ſtaff.
Figure	3	ſet over, or under any three notes, denotes that they are ſung in the time of two notes of the ſame kind.
Point of Addition		adds to the ſound of a note; *e. g.* when ſet to a ſemibreve, it makes it equal to three minims, &c.
Single bar		divides the time agreeably to the meaſure note.
Double bar		ſhows the end of a ſtrain.
Cloſe		ſhows the end of a tune.
Trill, or Shake	*tr*	is uſed as a grace, and may be either open, or cloſe. *e. g.* if the note, next above the note to be ſhaken, (whence the ſhake is always begun) be a whole tone, it is an open ſhake; but, if it be but a ſemitone diſtant, it is a cloſe ſhake.
Apoggiatura, or leaning notes		are notes to lean on, in paſſing intervals, and muſt be dwelt upon, according to the value or length of the note.

Examples.

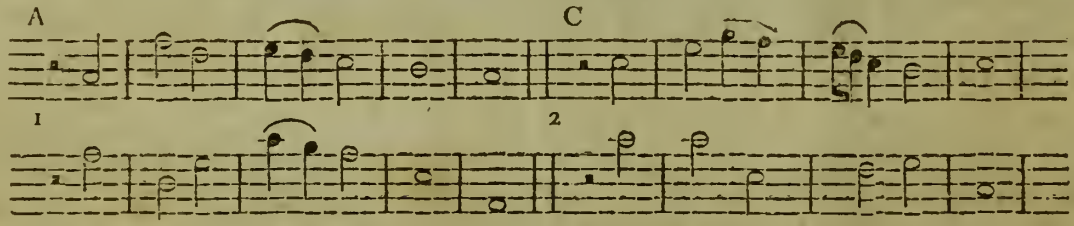


Names. Characters.	Explanations.	Examples.
Legature, or tye	comprehends two, or more notes of any kind, being on the ſame line, or ſpace, with a ſlur over them, which muſt be ſung, as one continued ſound.	
Chooſing notes	are notes placed in a direct line over each other, either of which, or both, may be ſung.	

Of the KEYS, and TRANSPOSITION.

THERE are but two natural keys in muſic, viz. C the Major or ſharp, and A the Minor or flat key. No tune can be formed on any other key, without placing either flats or ſharps at the beginning of the ſtaff, which brings them to the ſame effect, as the two natural keys. A key note is the laſt note in the baſs, and contains the air of the tune, being the foundation of all the other parts.

The two Natural Keys.



The firſt is called A, the natural Minor key, having the leſs 3d, 6th and 7th above its key note.

The ſecond is called C, the natural Major key, having the greater 3d, 6th and 7th above its key note, being half a tone ſharper in its firſt third.

OF TRANSPOSITION of KEYS.

THE firſt thing to be conſidered in tranſpoſition is the *mi*, which is the maſter, or leading note, guiding all the reſt, both above and below.

The preceding are all the modes at preſent in uſe. The proportion between the ſeveral modes is omitted; directive terms being now generally uſed to regulate the performance.

Accent is a certain force of voice upon particular parts of a bar, which muſt coincide with emphatical words. In common time, where there are four beats in a bar, the accented are the firſt and third parts of the bar; where there are but two beats, it generally falls upon the firſt part of the bar. In triple time, the accent, commonly, falls upon the firſt part of the bar.

Obſerve that, in all modes of time, the hand muſt fall at the beginning, and riſe at the cloſe of each bar.

GENERAL REMARKS.

LET every perſon take the part, to which his voice is beſt adapted. For, if one ſings tenor whoſe organs are formed for the baſs, he will hang as a weight upon others, which will ſink the tune from its original pitch.

The mouth ought to be opened ſo as to give the voice free paſſage. By neglecting this, a good voice will be ſpoiled, and a bad one made worſe.

Singing through the noſe has a moſt diſagreeable effect upon the hearer. No one would commit this fault a ſecond time, were he made ſenſible of his error.

Many ſingers conceive that they ſing well, when they exert the whole ſtrength of the voice. This precludes all delicacy of taſte and expreſſion; and renders the performance at beſt but a diſſonant bawling. By ſinging within the natural compaſs of the voice, we retain the power of ſwelling occaſionally and of giving force to particular paſſages.

Pronouncing diſtinctly, and with propriety, is one of the moſt eſſential conſiderations in ſinging. Great attention, therefore, ought to be paid to emphaſis; for without it the ideas will be obſcure; and the deſign of the muſic loſt.

Words beginning with a vowel ought not to be pronounced, as if they began with a conſonant. This is a very common fault; and is occaſioned by ſhutting, inſtead of opening the mouth, previouſly to the pronouncing of vowel ſounds.

The ſinger ſhould pay all poſſible attention to what he is performing. For, if the hearer have reaſon to ſuſpect the ſinger to be heedleſs of the ſubject, in which he pretends to be engaged, he will be diſguſted both with him and his performance.

To ſing without affectation of any kind, to fall naturally into the paſſion of the ſong, and to execute it feelingly, without any efforts, but ſuch as are proper to the paſſion, cannot fail of being agreeable to the hearer.

Care ſhould be taken that every note be ſounded; for by omitting the ſound of one, we may perhaps loſe the force of ſeveral ſucceeding notes.

After the true ſound of each note is learnt, graces, &c. may claim attention.

A profound ſilence ought to be obſerved, wherever it is intended by the compoſuiſt, that the compoſition be not injured; which will be the conſequence of introducing ſounds where none were deſigned.

Attention ſhould be paid to all the terms, which are placed over the muſic to direct the performance; as they greatly aſſiſt expreſſion; and will have a ſurpriſing effect, if conducted with judgment. Yet they are ſeldom obſerved; or if they be, it is in ſo negligent a manner, as to produce little, or no effect upon the hearer.

Great care ſhould be taken in the performance, that the inner parts may not predominate, but be ſubſervient to the principal part.

To perform acceptably, it is highly neceſſary that the ſubject, in the firſt place, be thoroughly underſtood; then repeated agreeably to the beſt rules of pronunciation. Afterward, the notes are to be applied; and a particular attention paid to emphatical words. In ſome places, the time ought to wait for expreſſion. In others, the movement ſhould be quickened. There ſhould likewiſe be a ceſſation of ſound between, and frequently in the middle of many ſen-

tences, especially those, which are important, sublime and expressive, that the mind may have the power, in some degree, of realizing the idea. The *Piano* and *Forte* should also be strictly regarded. The performance being thus regulated, the whole force of the sentiments will be impressed upon the mind. We may then enter into the spirit, and justice may be done to every part of the composition.

Hence the necessity of an instructor's being master, not only of sounds, but of language and pronunciation. In both reading and speaking, the propriety, moderation, and rapidity of pronunciation, depend upon the judgment of the person employed in either.

The expressing of sentiments through the medium of harmony, must in the same manner depend upon the judgment of the performer. Therefore, every instructor should endeavour to assist the judgment of his pupils, by explaining the nature and design of music, as adapted to particular sentiments or passions, that their performances may be executed in a manner adequate to the particularity of the subject.

Above all, let a suitable attention be paid to the important truths uttered in singing, that the great judge of quick and dead may be praised with reverence and solemnity.

PARTICULAR REMARKS.

In tunes of three parts, and in those, which have a double bass, in the following work, the upper is considered as the tenor, or leading part; and the treble, or second part, is placed between that and the bass. In tunes of four parts, the order is this, 1st. the bass, 2d. the tenor, 3d. the counter, and 4th the treble.

Wherever choosing notes occur, in any part, it may be proper to divide the voices, that one division of them may perform the upper, and the other the lower series of notes, which will increase the harmony.

The pitch of a tune ought not to be taken from the tenor, but from the key note in the bass, the tone of which note determines the air of the composition.

ERRATA.

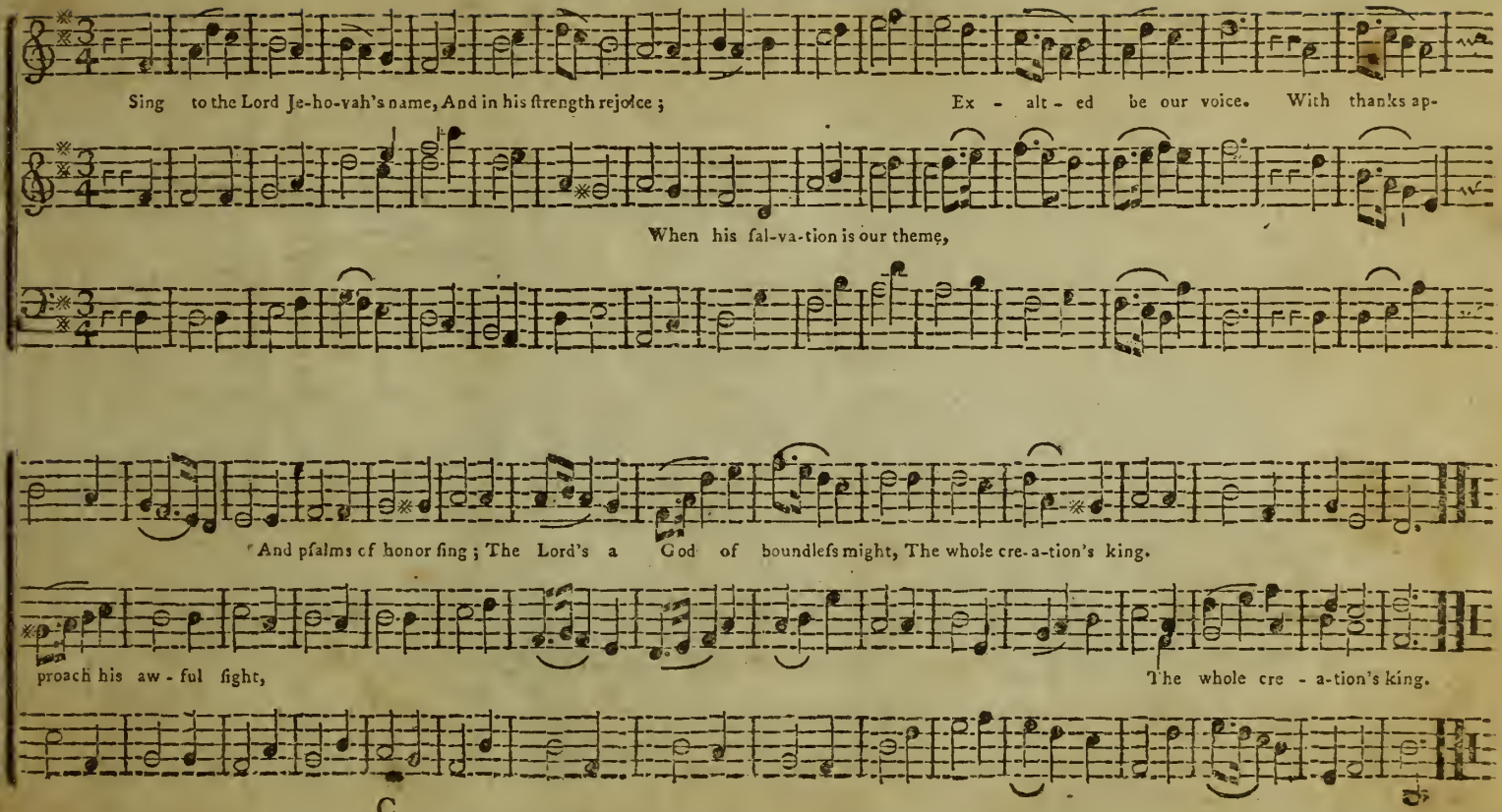
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20 First treble staff, 15th bar, under a crotchet upon C, insert a crotchet upon G, 2d line.
21 First bass staff, 12th bar, insert a point after the crotchet.
20 2d. treble staff, 31 bar, for a quaver on E, 4th space, insert a quaver on A, 2d space.
27 First tenor staff, 8th bar, after the crotchet, insert a point.
31 For "he past," read "be past."
38 First bass staff, 1st bar, for the 1st minim on D, middle line, insert a minim on C, 2d space.
39 For "care," read "fear."
41 First treble staff, 7th bar, for a semiquaver on F, 5th line, insert a semiquaver on D, 4th line.
43 After the three last crotchets in the three last staves, insert points.
46 In the last treble and bass staves, after the last crotchet in the 6th bar of each, insert points.
56 The last bass staff, 4th bar, for a quaver on D, above the ledger line, insert a semiquaver, and a point between that and the preceding quaver.
62 For "feed of," read "feed on."
66 Last bass staff, 7th bar, for the 3d quaver on G, 4th space, insert a quaver with a ♯, on F, 4th line.

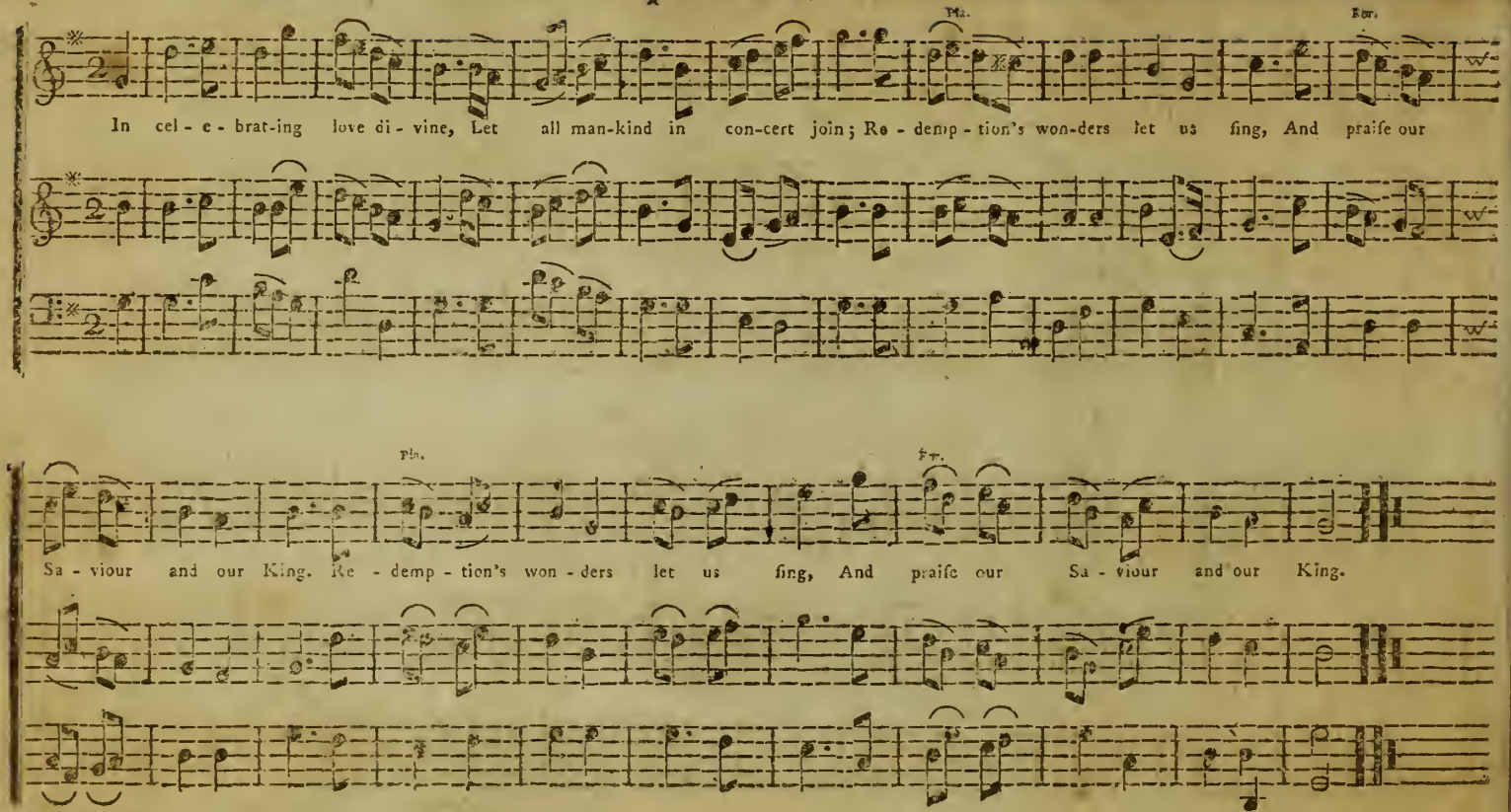
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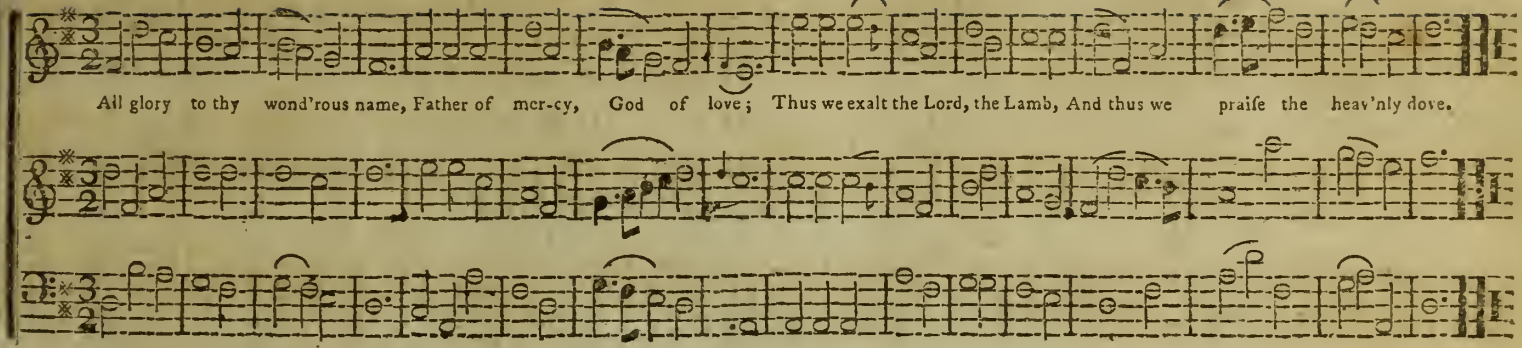
68 First tenor staff, 7th bar, for a crotchet on D, 4th line, insert a crotchet on C, 3d space.
80 First bass staff, last bar, for a minim on D, middle line, insert a semibreve.
83 First tenor staff, 5th bar, for a minim on D, 4th line, insert a semibreve.
ibid. Second tenor staff, 5th bar, for a crotchet on E, 4th space, insert a crotchet on D, 4th line.
90 Second tenor staff, 3d bar, for a quaver on C, 3d space, insert a crotchet, and erase the point.
ibid. Second treble staff, 3d bar, for a quaver on A, 2d space, insert a crotchet, and erase the point.
96 First bass staff, 5th bar, for a crotchet upon A, 1st space, insert a minim.
98 First bass staff, 2d bar, after the first quaver, insert a point.
101 First tenor st. 1st bar, insert a crotchet on G, 2d line, a 3d above a crotchet on E, 1st line.
ibid. Second tenor staff, 1st bar, for the 1st crotchet on A, 2d space, insert a crotchet on G, 2d line.
ibid. For "away" read "a toy."

Portland. Words by Dr. *Watts.*

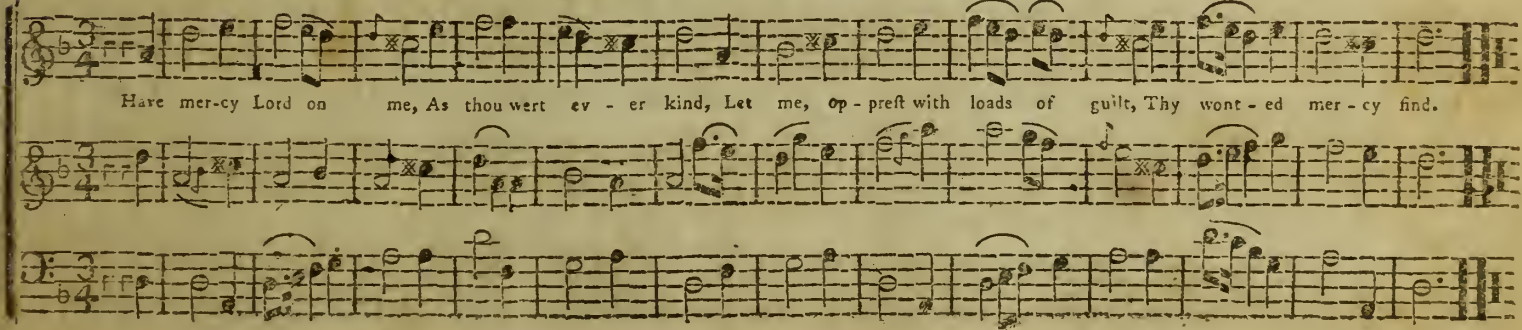


C

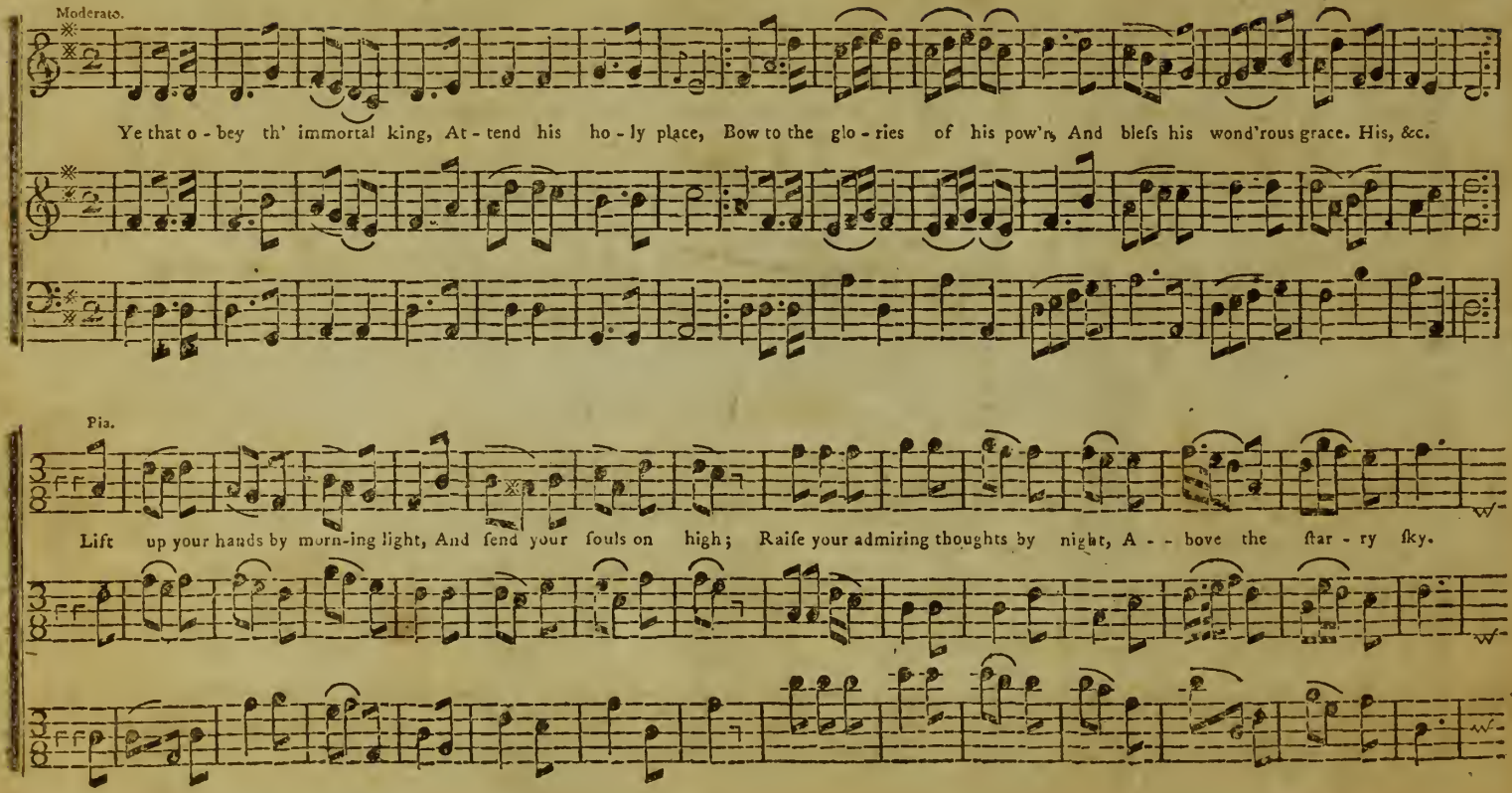

Pia.
For.
In cel - e - brat-ing love di - vine, Let all man-kind in con-cert join; Re - demp - tion's won-ders let us sing, And praise our
Pia.
For.
Sa - viour and our King. Re - demp - tion's won - ders let us sing, And praise our Sa - viour and our King.



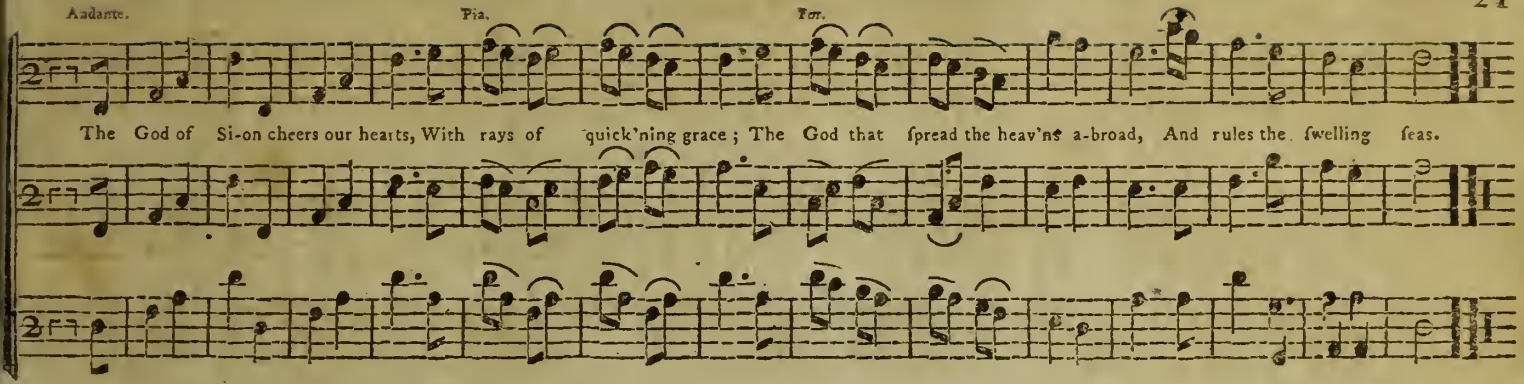
Wilbury. Words by *Tate* and *Brady*.



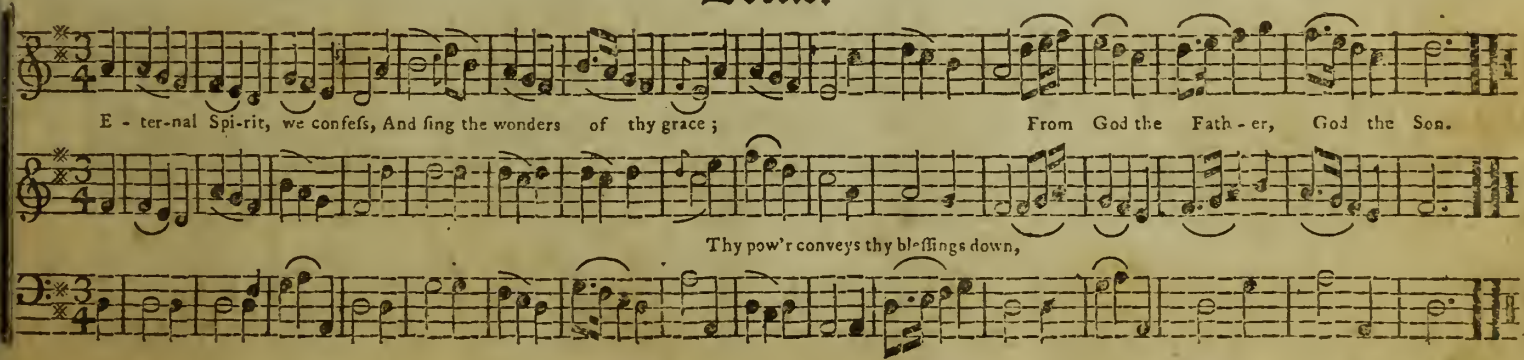
Auſtria.


Moderato.
Ye that o - bey th' immortal king, At - tend his ho - ly place, Bow to the glo - ries of his pow'r, And bleſs his wond'rous grace. His, &c.
Pia.
Lift up your hands by morn-ing light, And ſend your ſouls on high; Raiſe your admiring thoughts by night, A - - bove the ſtar - ry ſky.

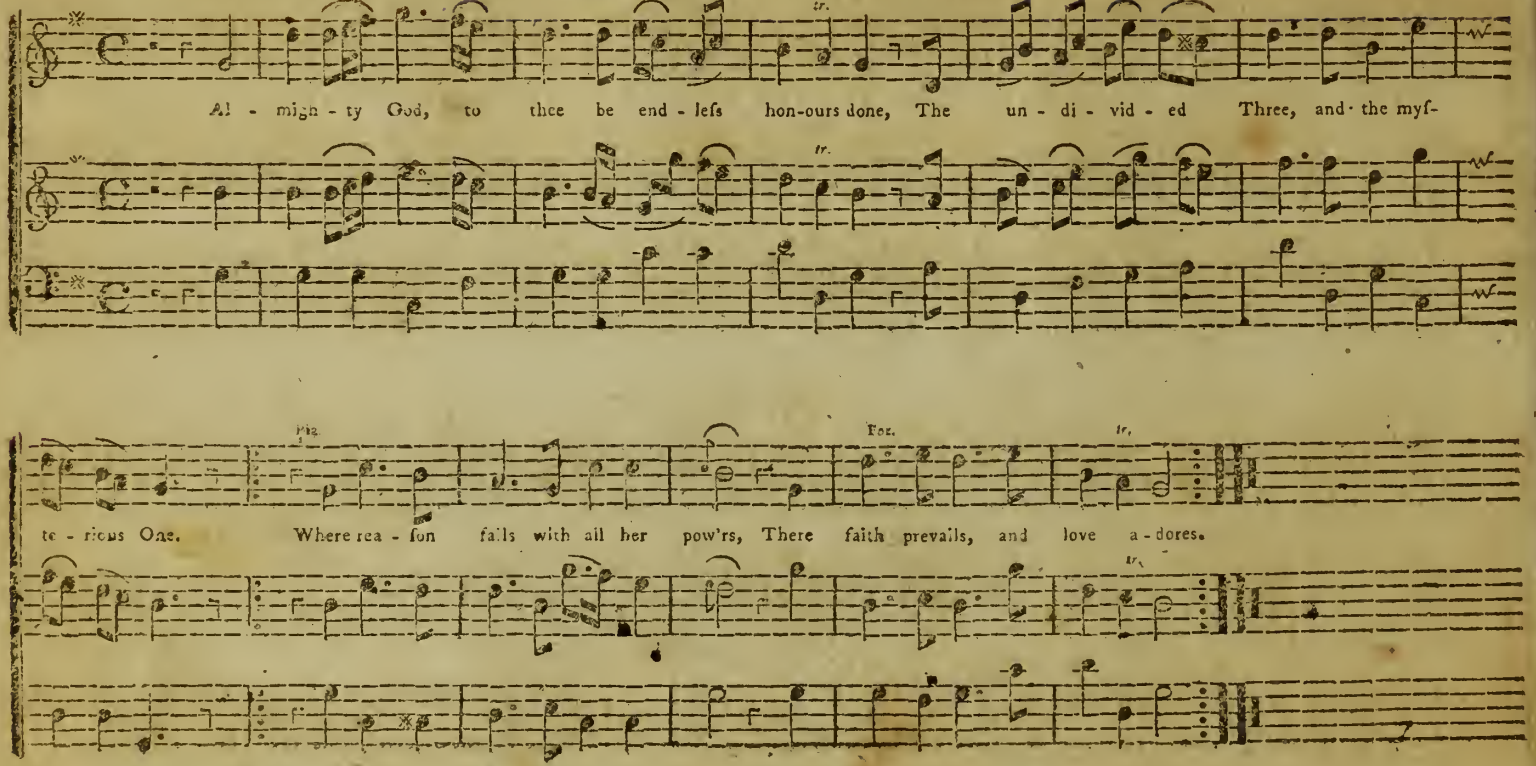
Andante. Pia. For.

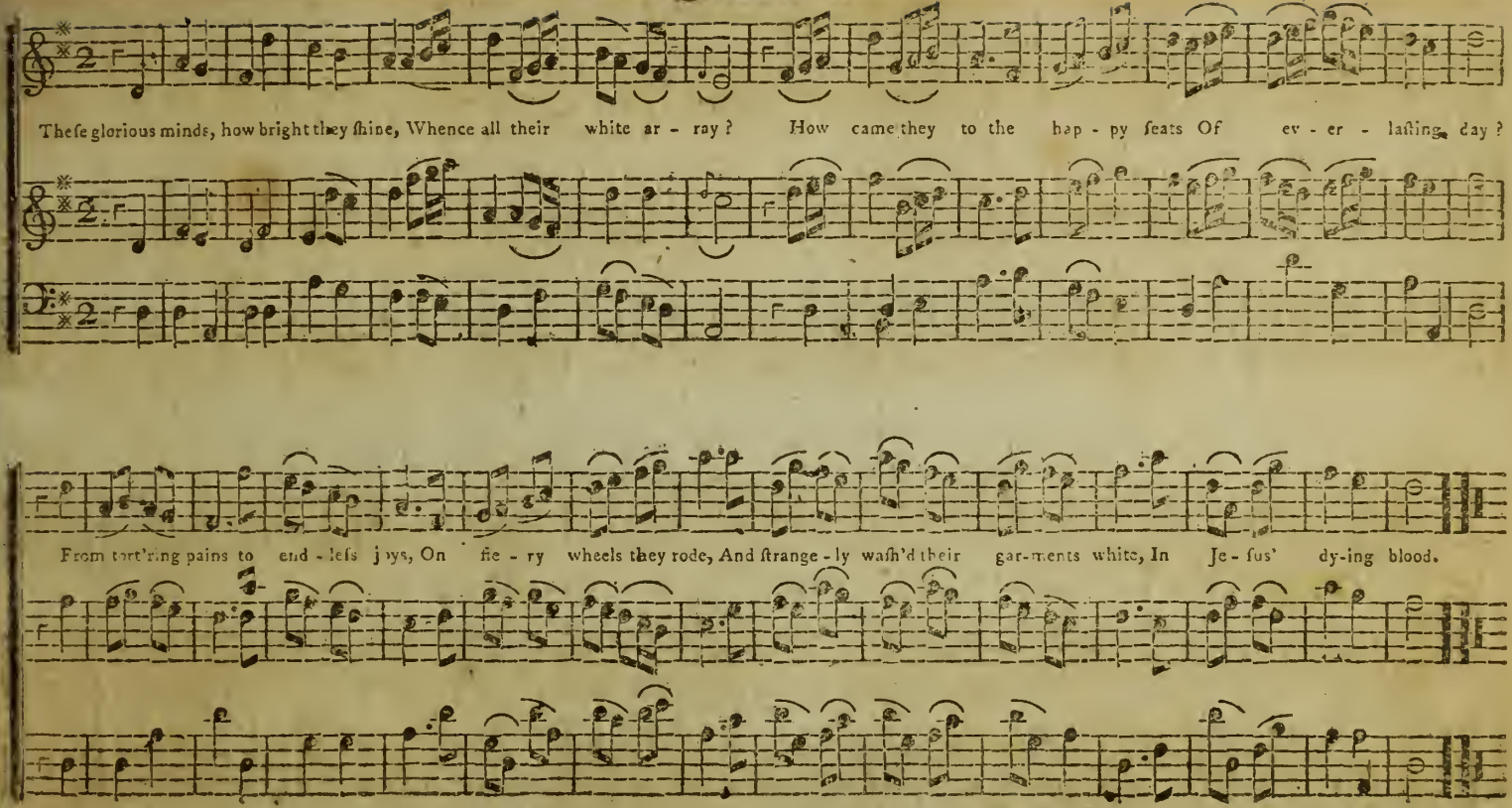


Brent.

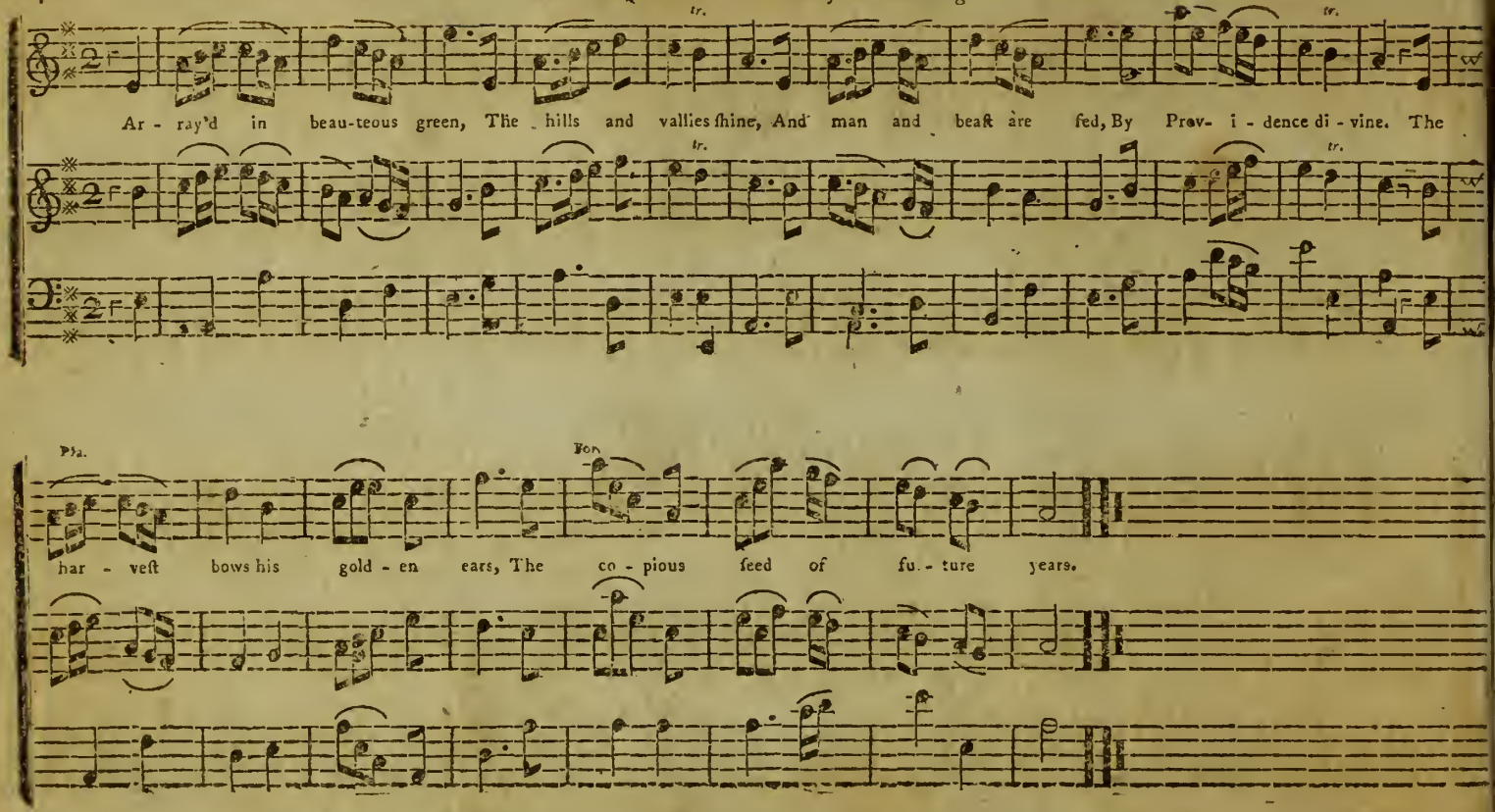


Westford. Words by Dr. *Watts*.

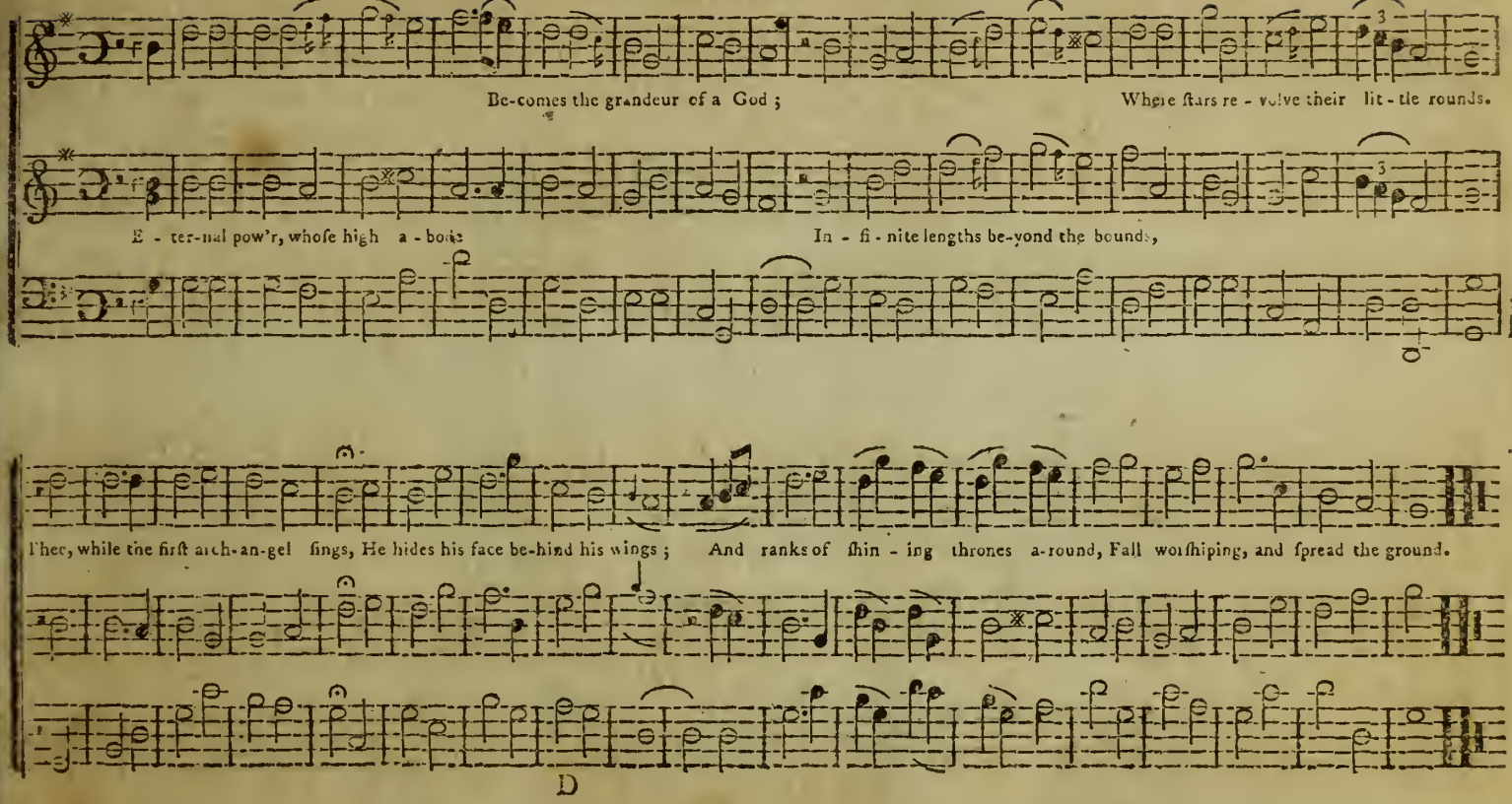



These glorious minds, how bright they shine, Whence all their white ar - ray? How came they to the hap - py seats Of ev - er - lasting day?
From tort'ring pains to end - less joys, On fie - ry wheels they rode, And strange - ly wash'd their gar-ments white, In Je - sus' dy-ing blood.

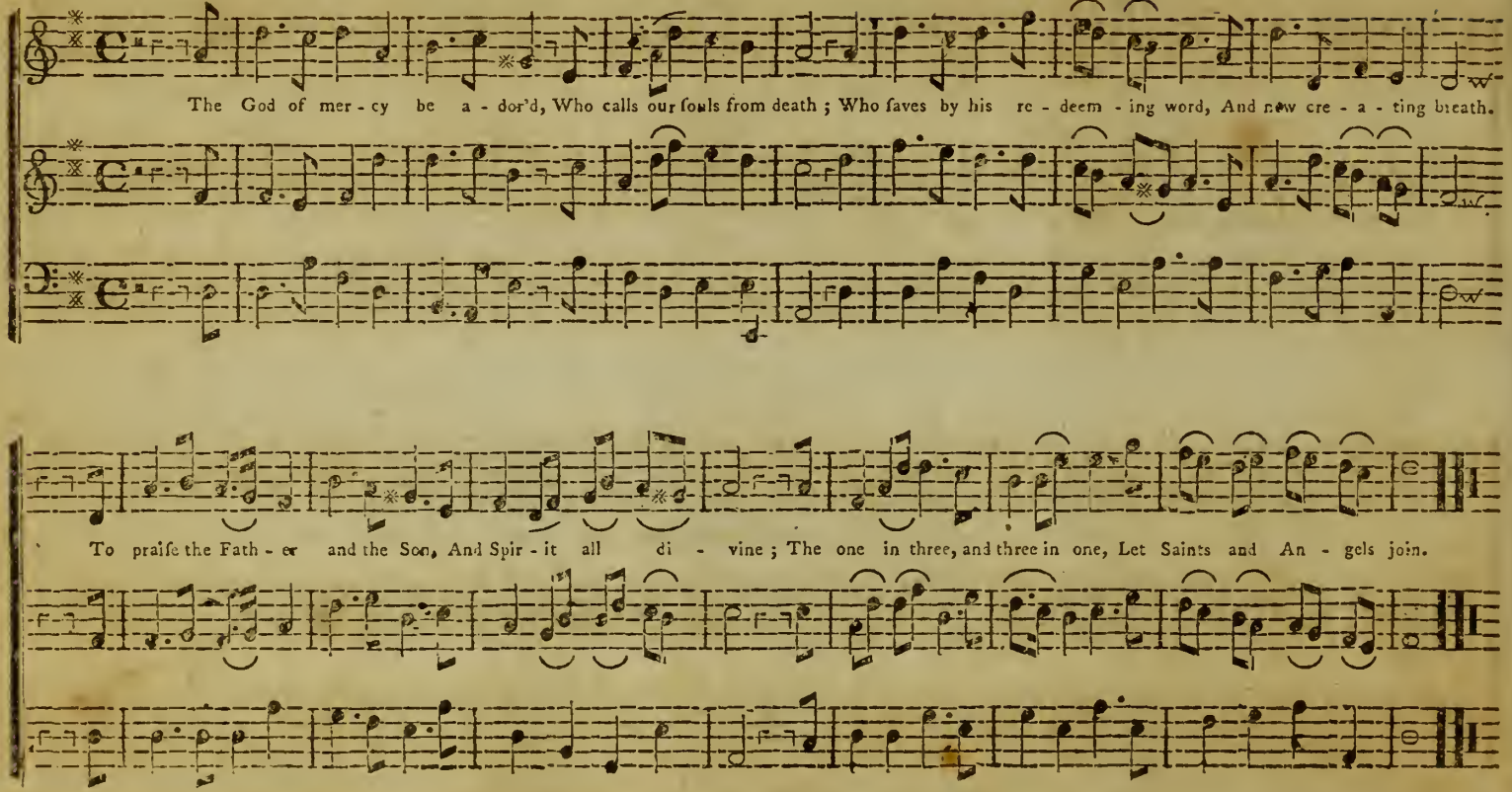
Compton. Words by Dr. *Doddridge.*



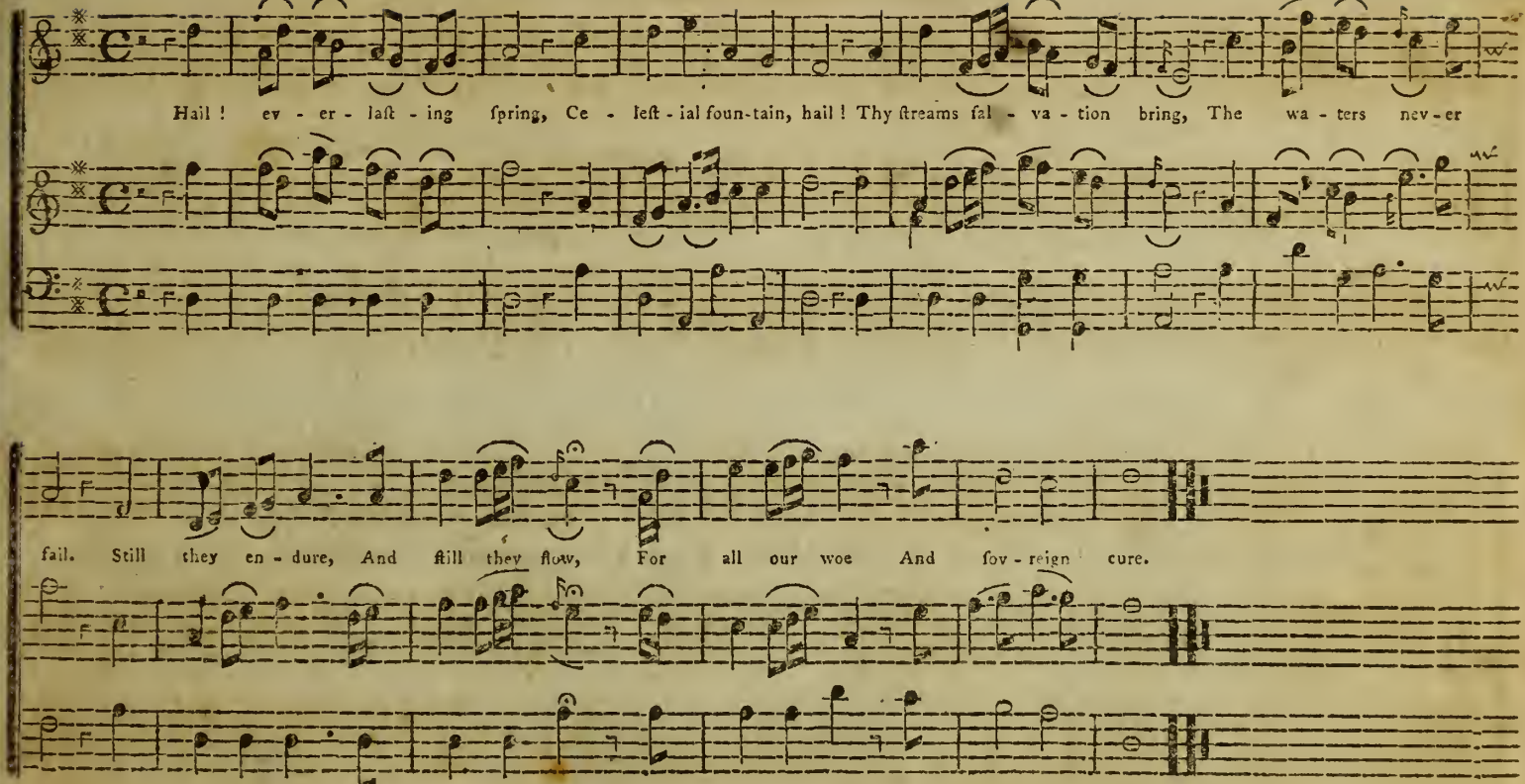
Orleans. Words by Dr. *Watts.*



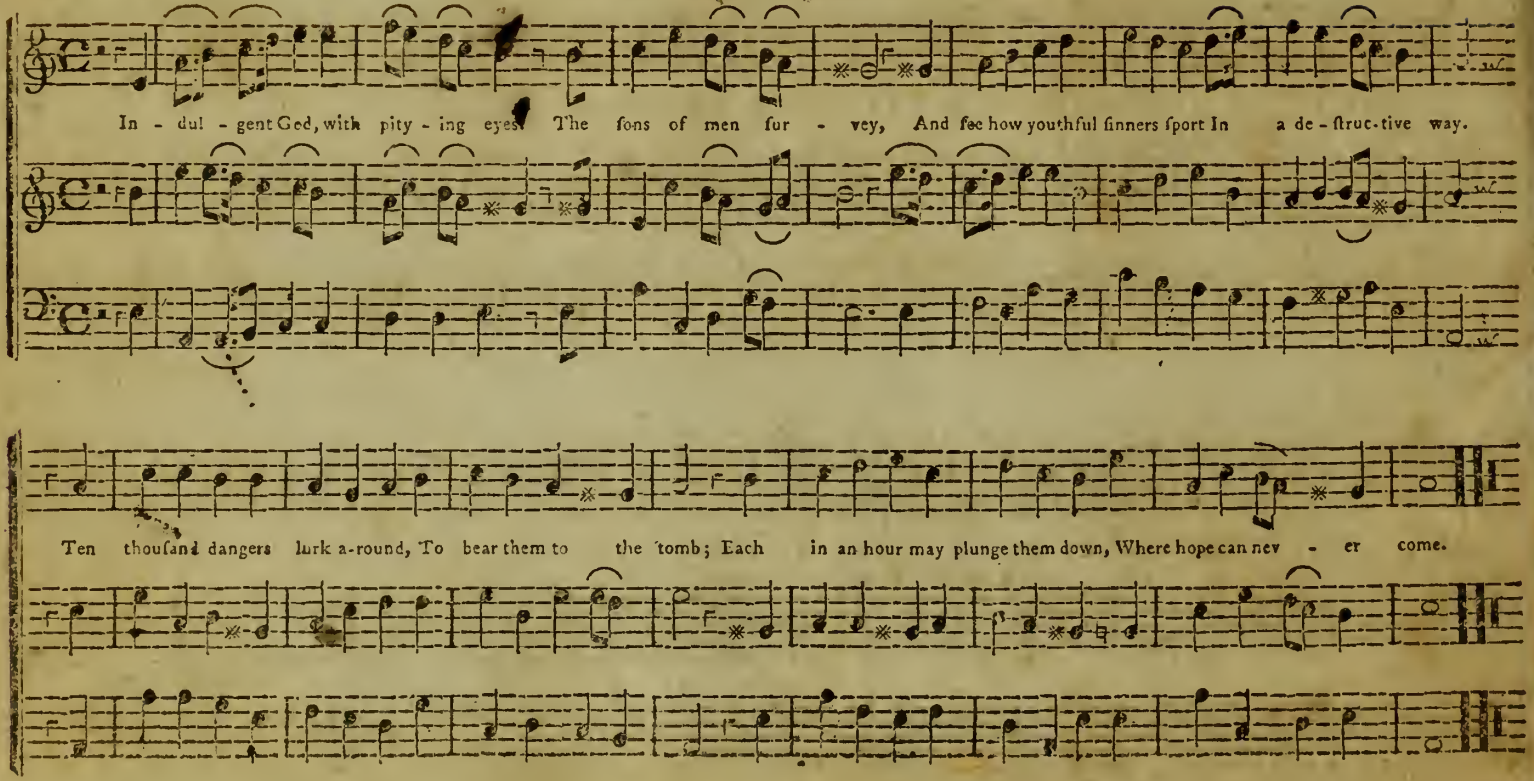
Norfolk.


The God of mer - cy be a - dor'd, Who calls our ſouls from death ; Who ſaves by his re - deem - ing word, And now cre - a - ting breath.
To praiſe the Fath - er and the Son, And Spir - it all di - vine ; The one in three, and three in one, Let Saints and An - gels join.

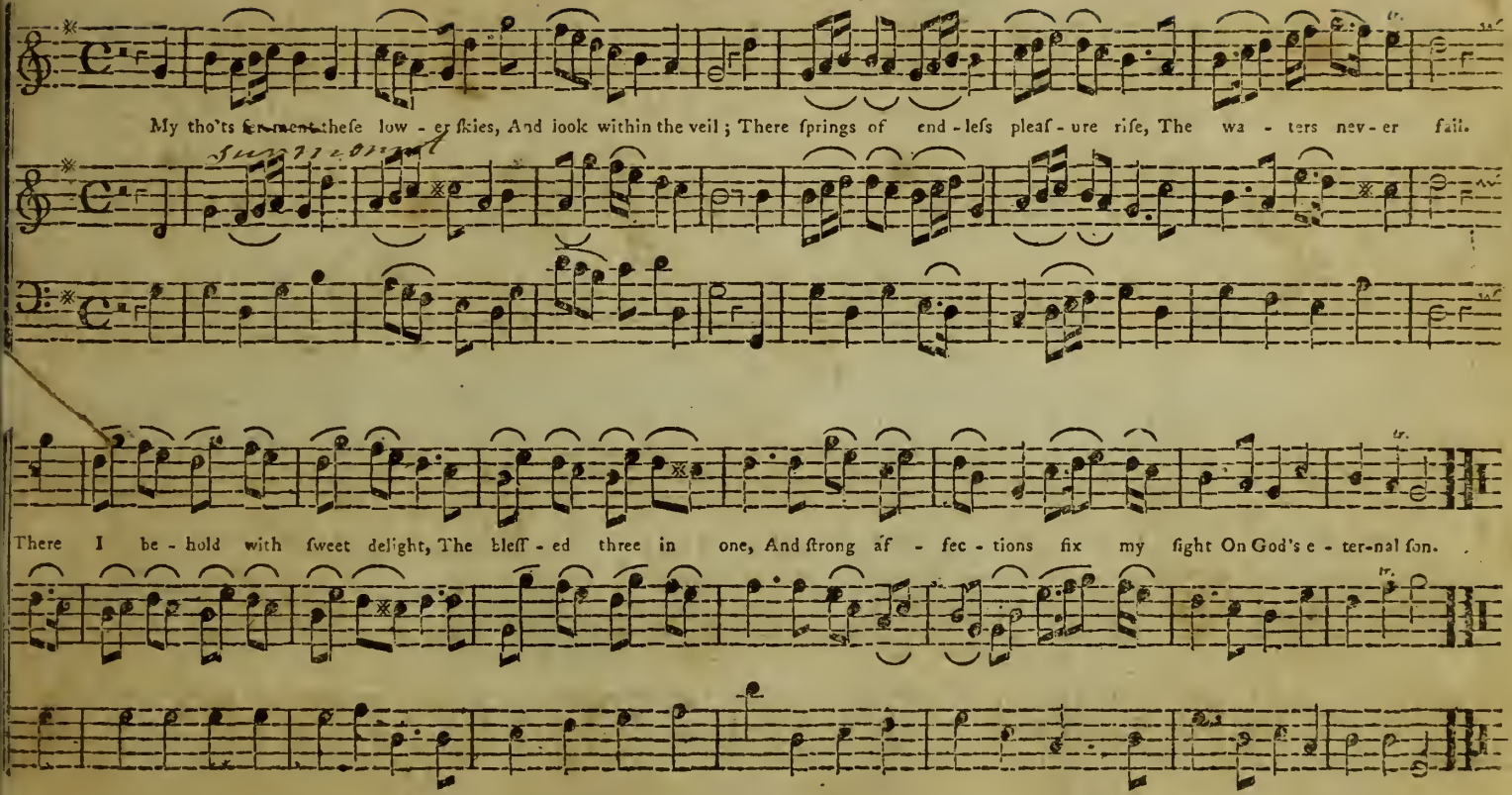
Willington. Words by Dr. *Doddridge.*



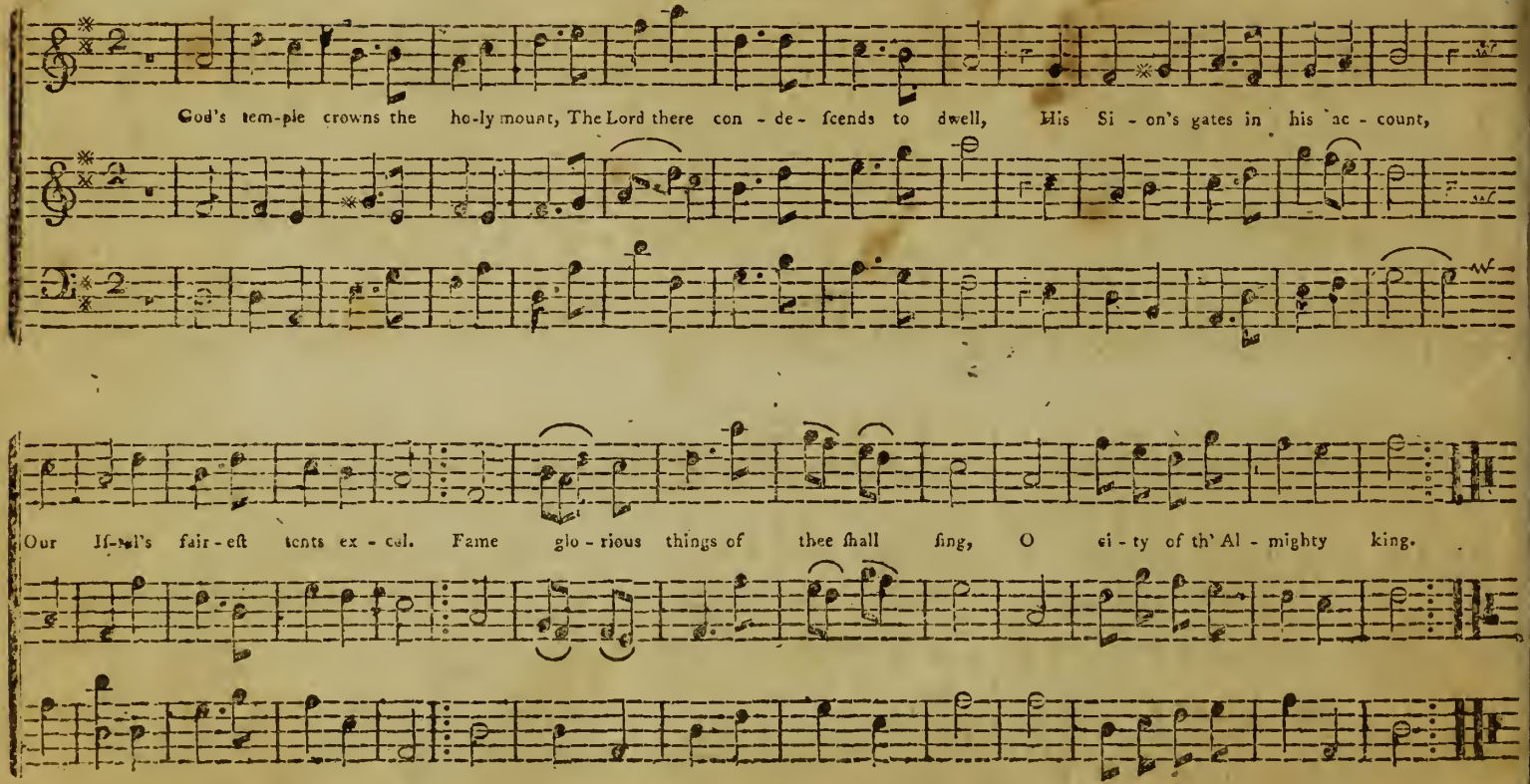
Sturbridge. Words by Dr. *Doddridge.*

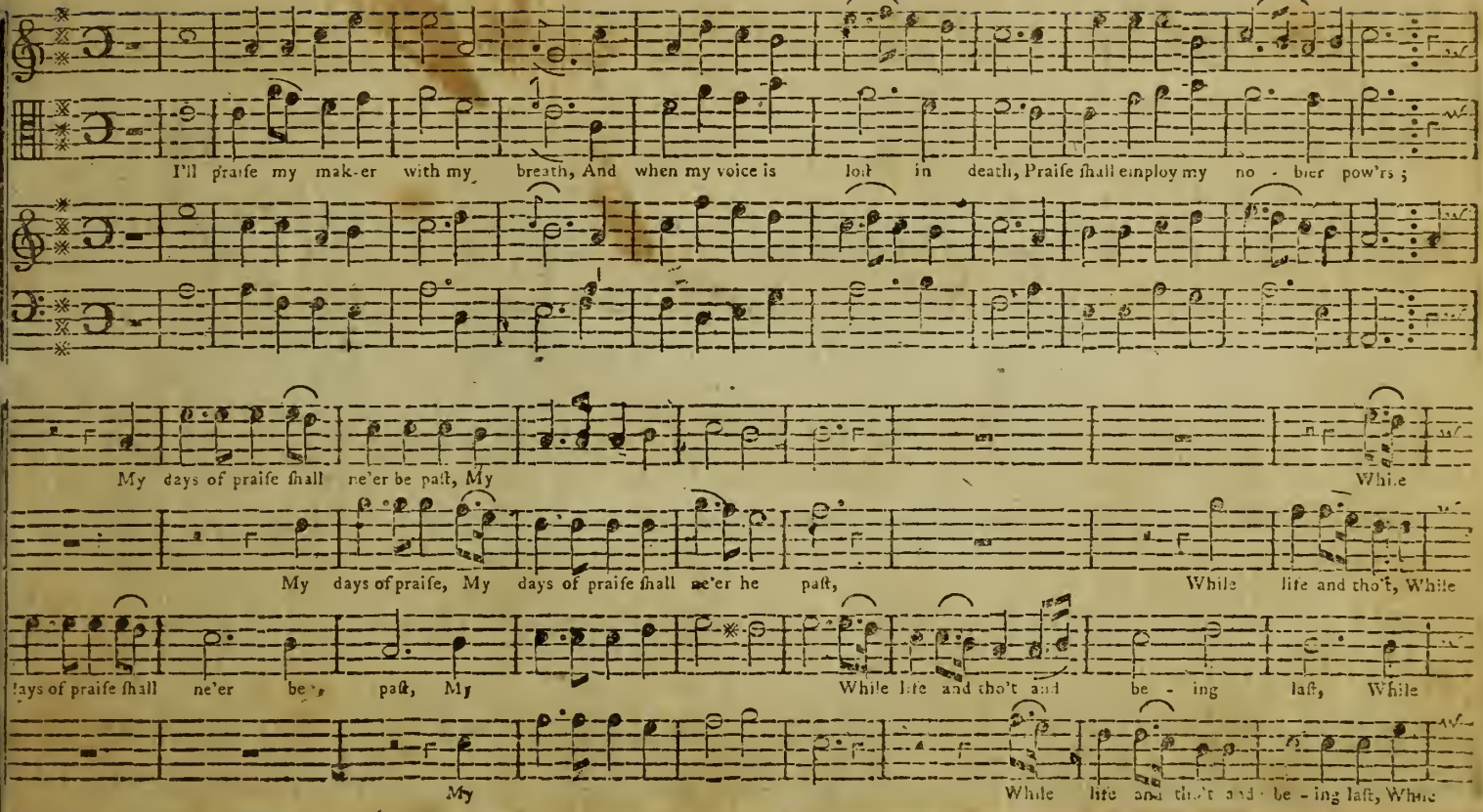


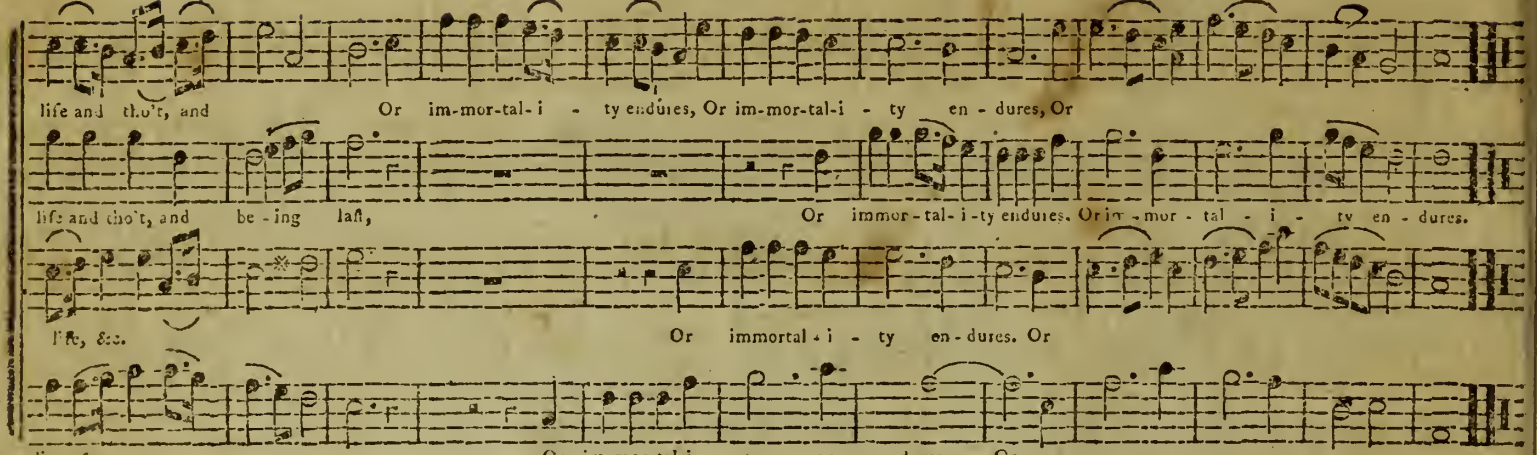
Ringe. Words by Dr. *Watts.*



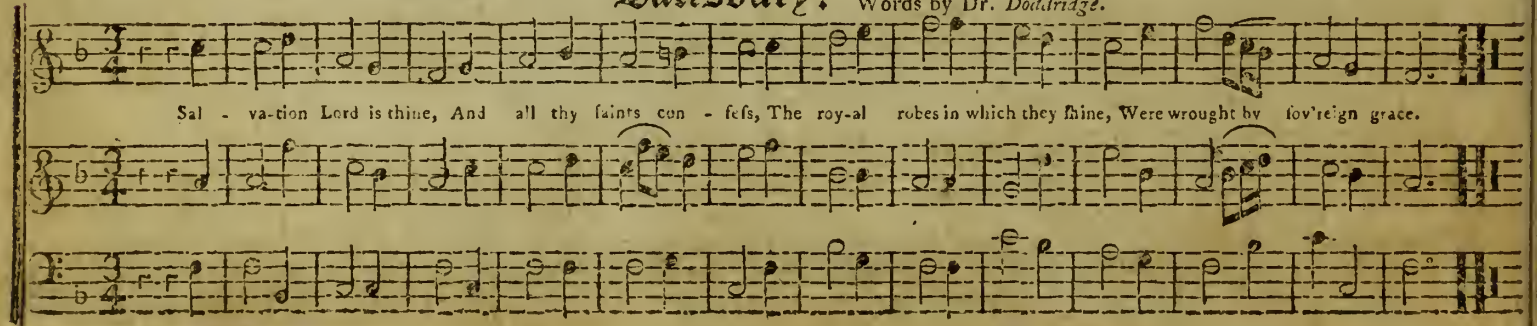
Arndell. Words by *Tate & Brady.*



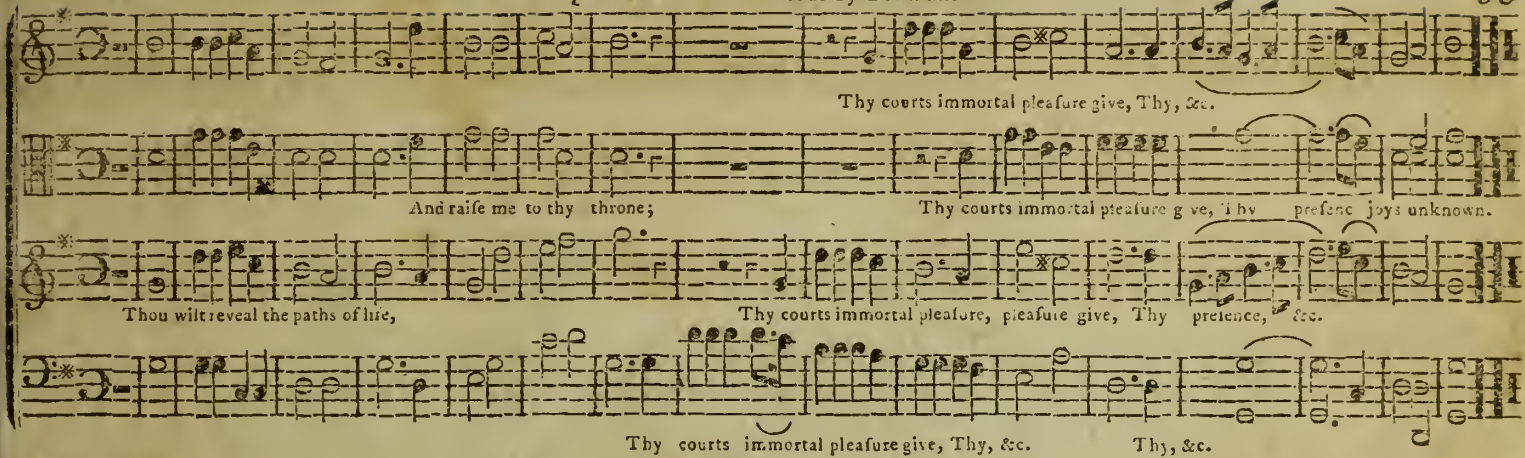

I'll praiſe my mak-er with my breath, And when my voice is loſt in death, Praiſe ſhall employ my no - bler pow'rs;
My days of praiſe ſhall ne'er be paſt, My While
My days of praiſe, My days of praiſe ſhall ne'er be paſt, While life and tho't, While
days of praiſe ſhall ne'er be paſt, My While life and tho't and be - ing laſt, While
My While life and tho't and be - ing laſt, While



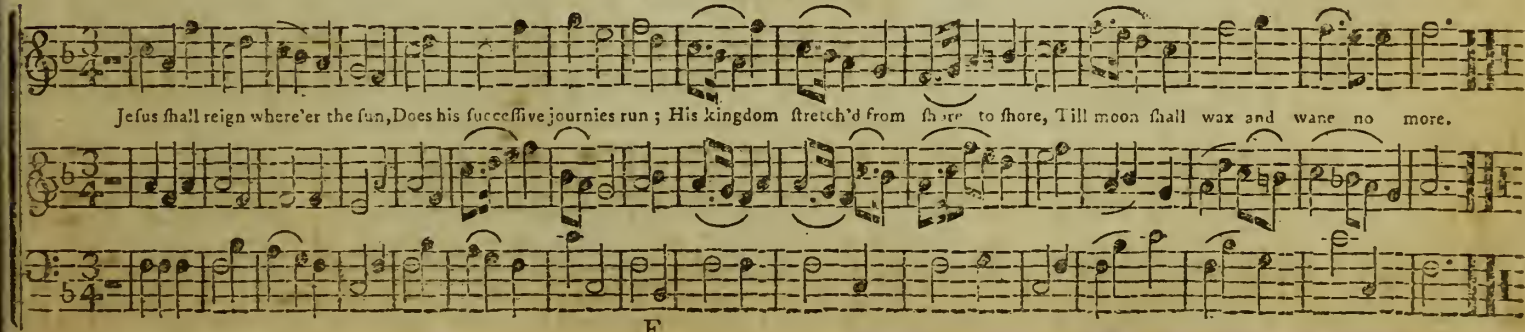
Salisbury. Words by Dr. *Doddridge.*



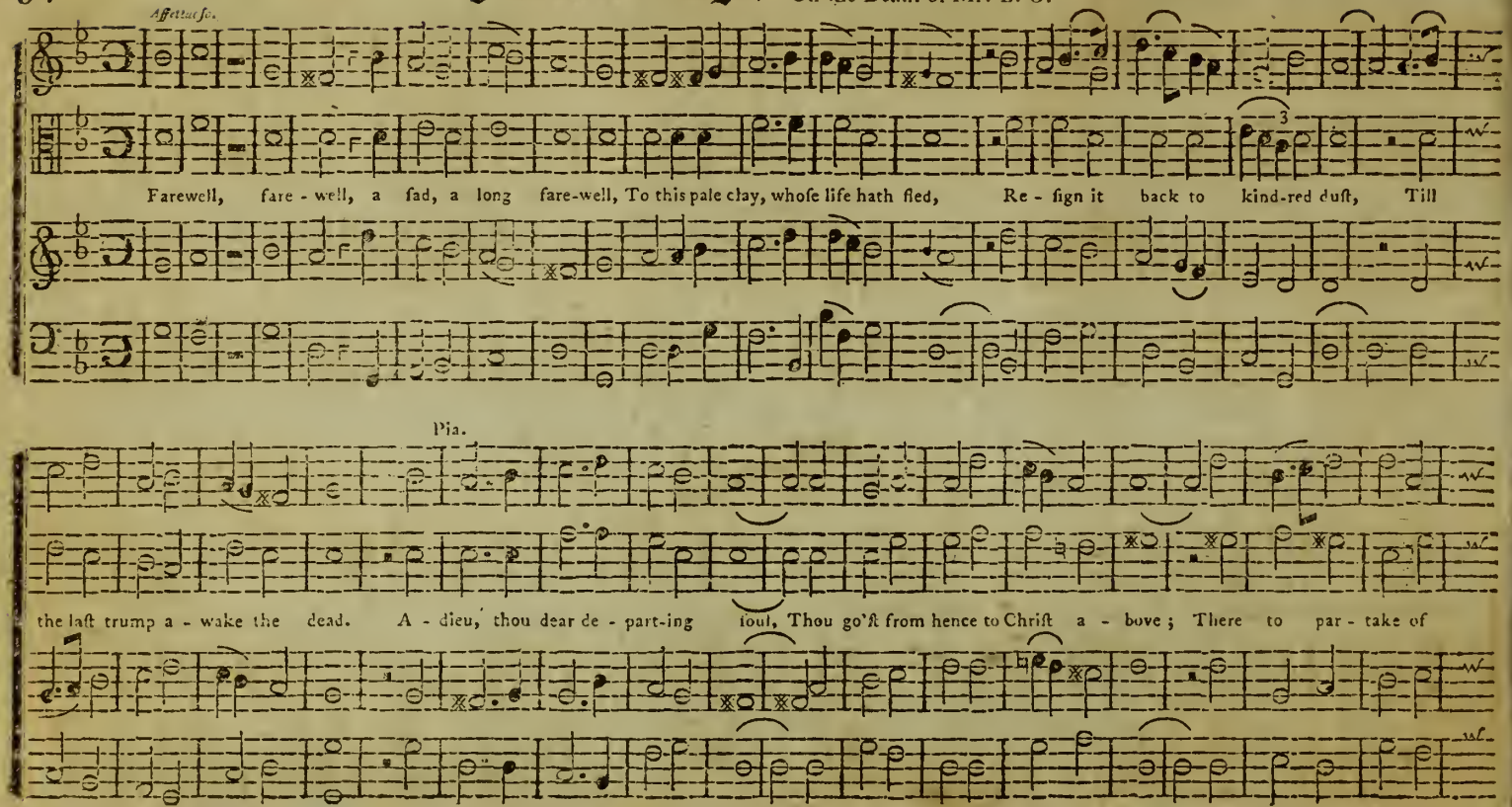
Hindale. Words by Dr. *Watts.*

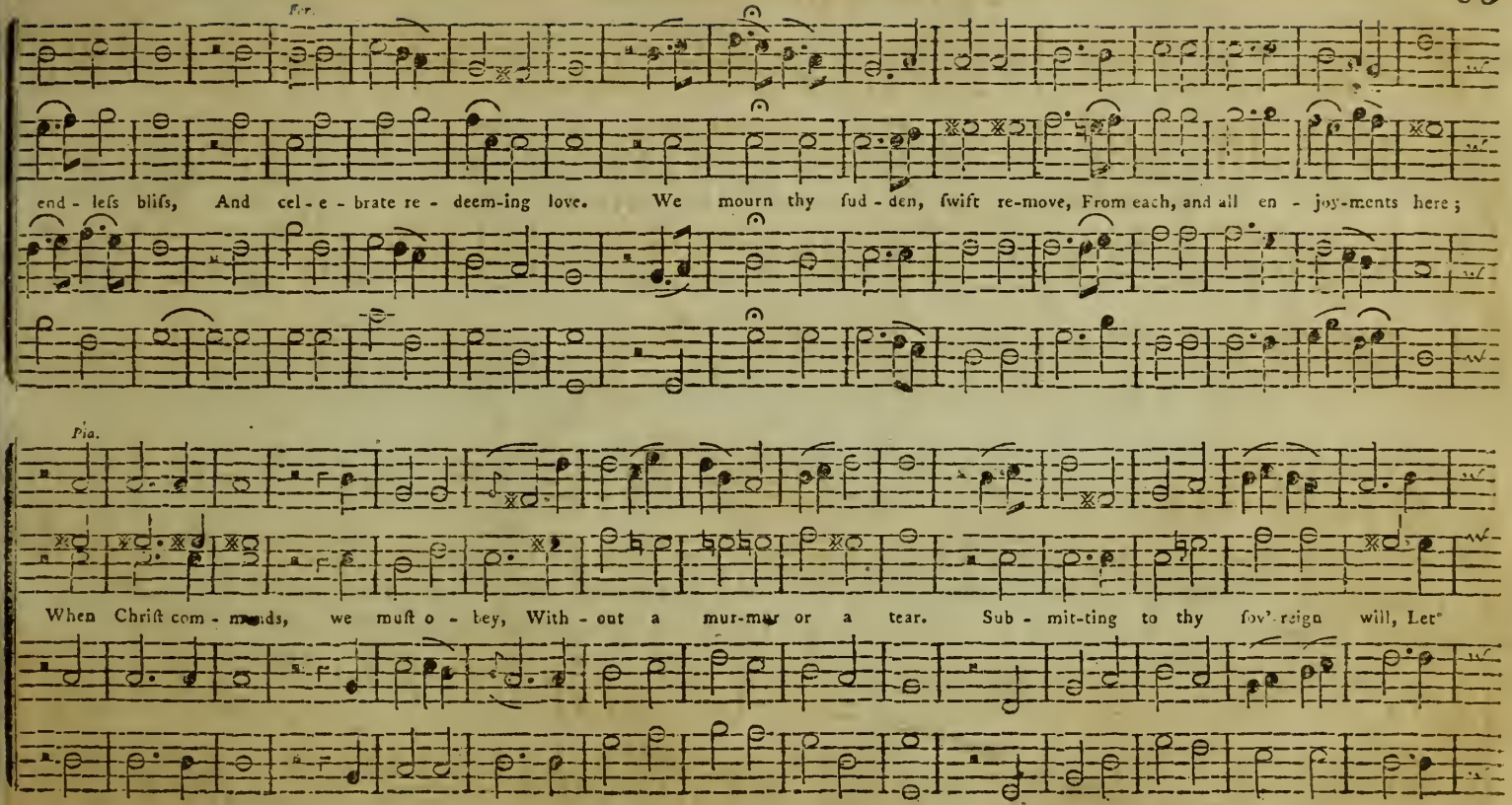


Elſtow.

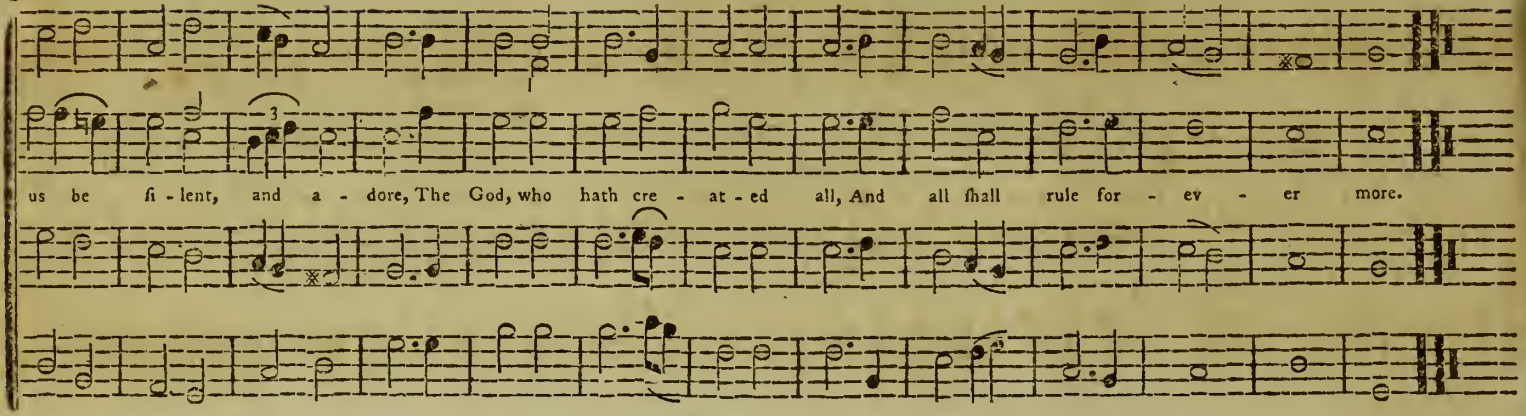


Funeral Dirge. On the Death of Mr. *E. G.*

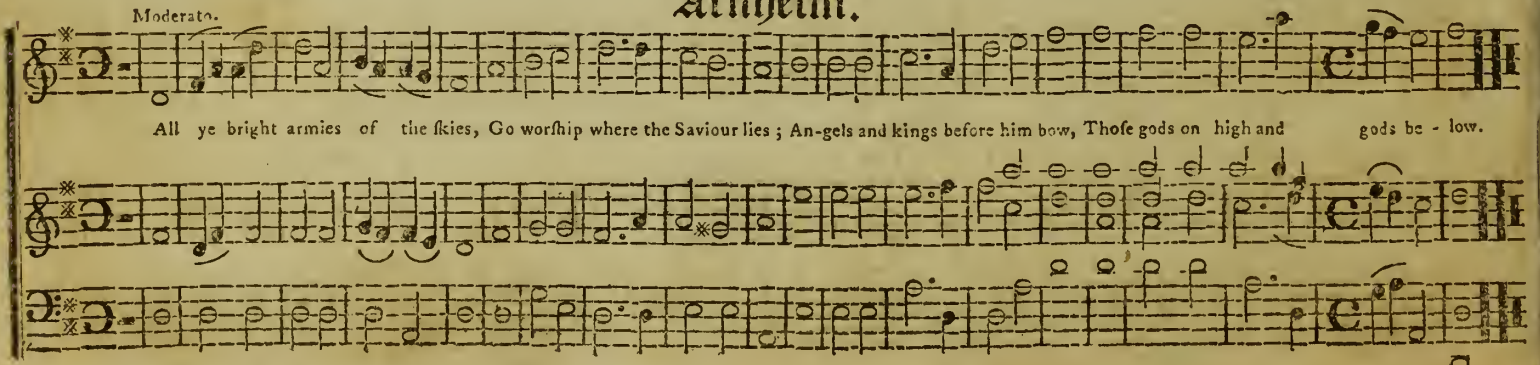


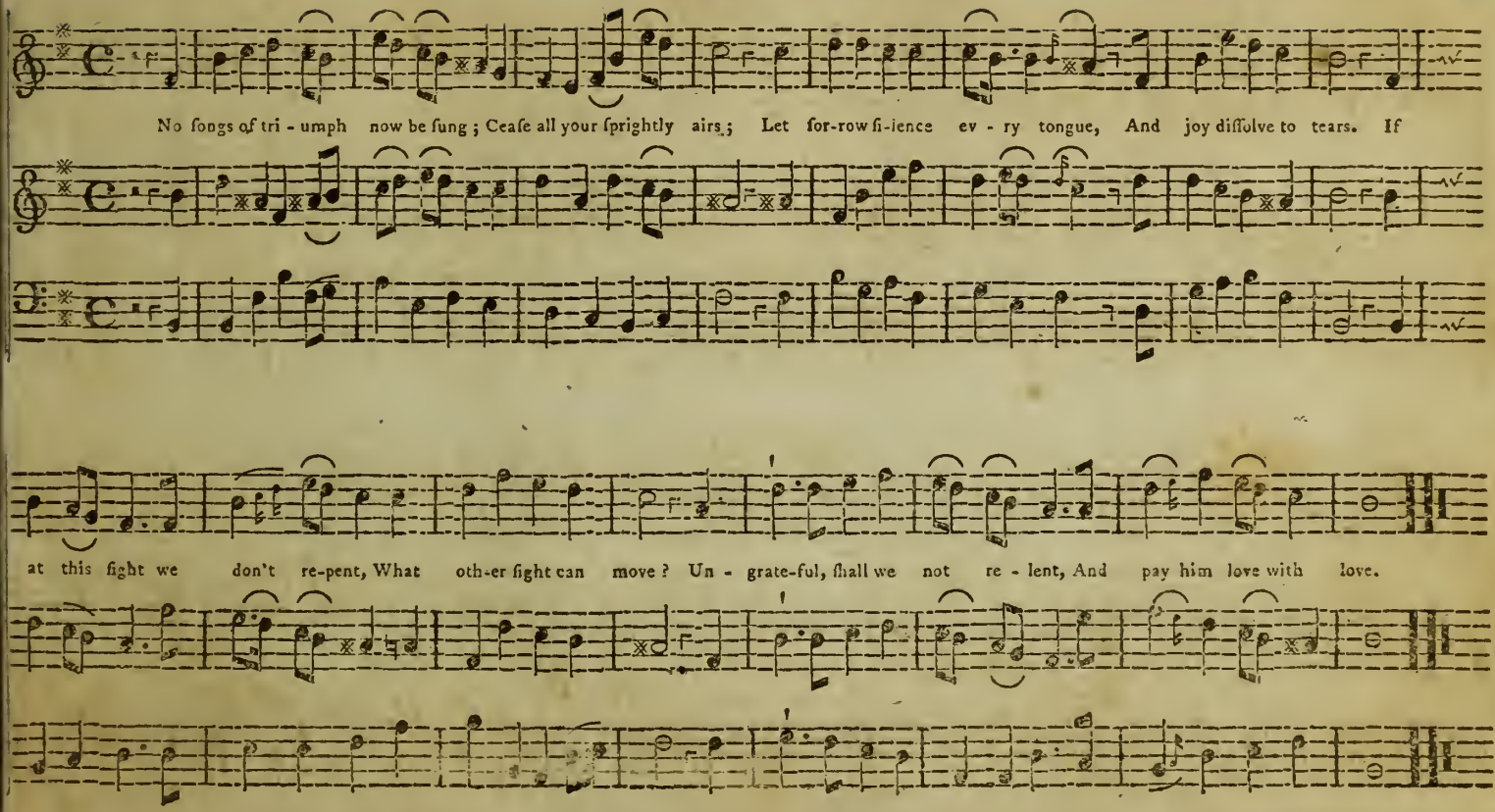

For.
end - leſs bliſs, And cel - e - brate re - deem-ing love. We mourn thy ſud - den, ſwift re-move, From each, and all en - joy-ments here;
Pia.
When Chriſt com - mands, we muſt o - bey, With - out a mur-mur or a tear. Sub - mit-ting to thy ſov'-reign will, Let

Conclude with the firſt line.

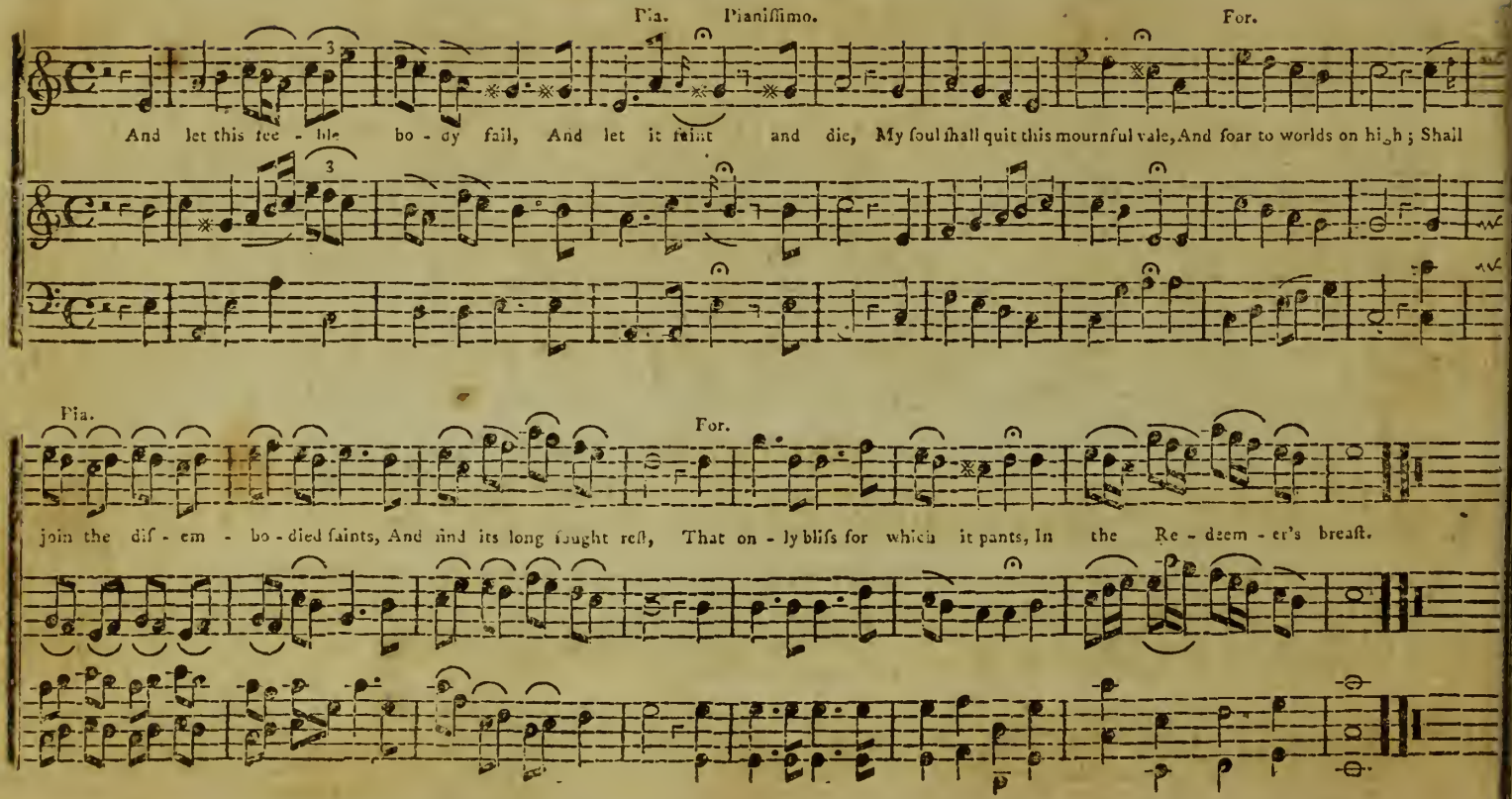


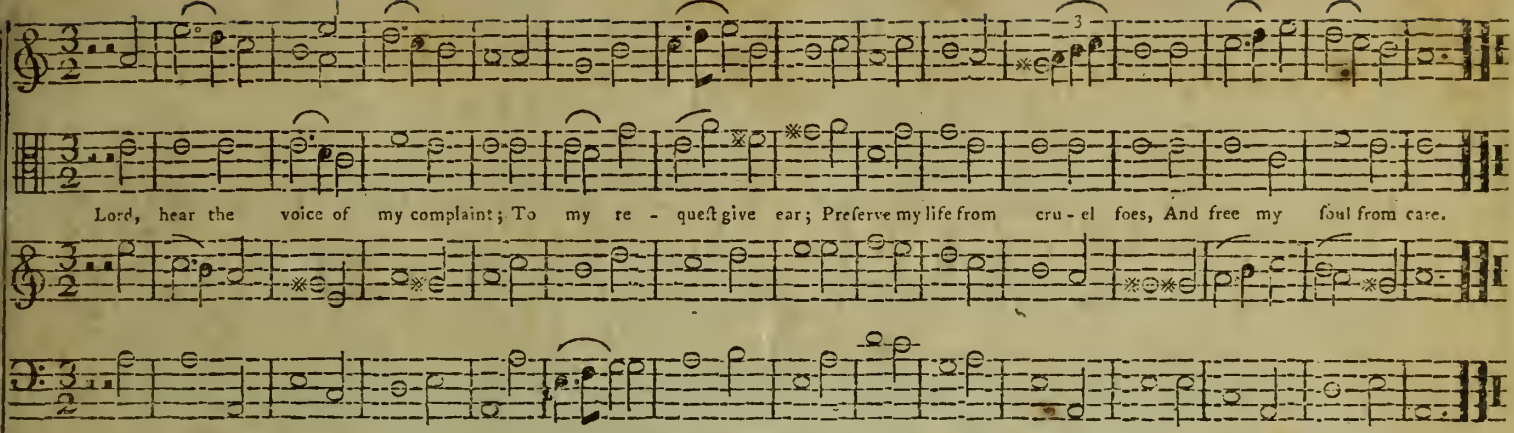
Arnheim.



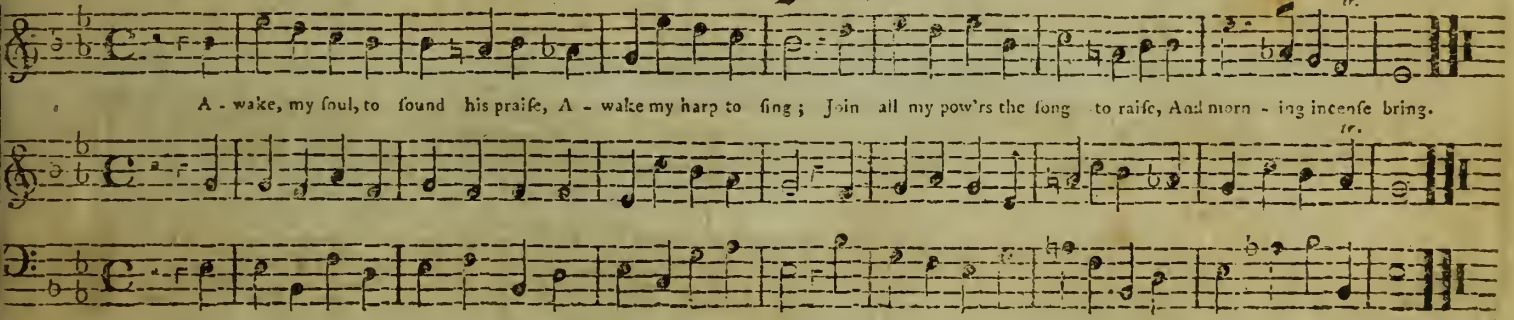

No ſongs of tri - umph now be ſung ; Ceaſe all your ſprightly airs ; Let ſor-row ſi-ience ev - ry tongue, And joy diſſolve to tears. If
at this fight we don't re-pent, What oth-er fight can move ? Un - grate-ful, ſhall we not re - lent, And pay him love with love.

Andover.

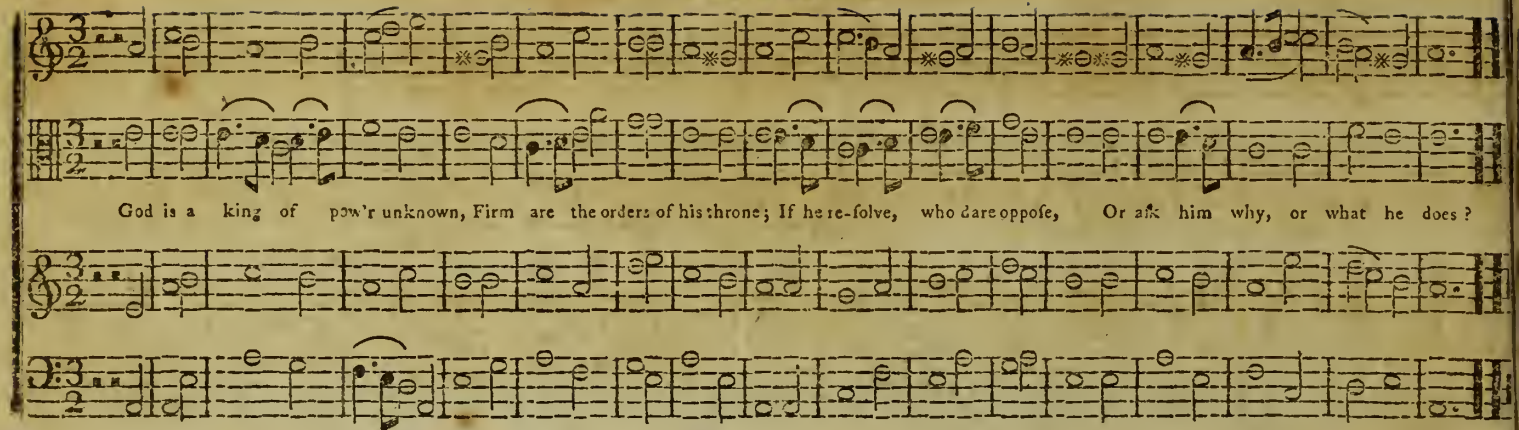

Pia.
Pianiſſimo.
For.
And let this fee - ble bo - dy fail, And let it faint and die, My ſoul ſhall quit this mournful vale, And ſoar to worlds on high; Shall
Pia.
For.
join the diſ - em - bo - died ſaints, And find its long ſought reſt, That on - ly bliſs for which it pants, In the Re - deem - er's breaſt.


Lord, hear the voice of my complaint; To my re - queſt give ear; Preſerve my life from cru - el foes, And free my ſoul from care.

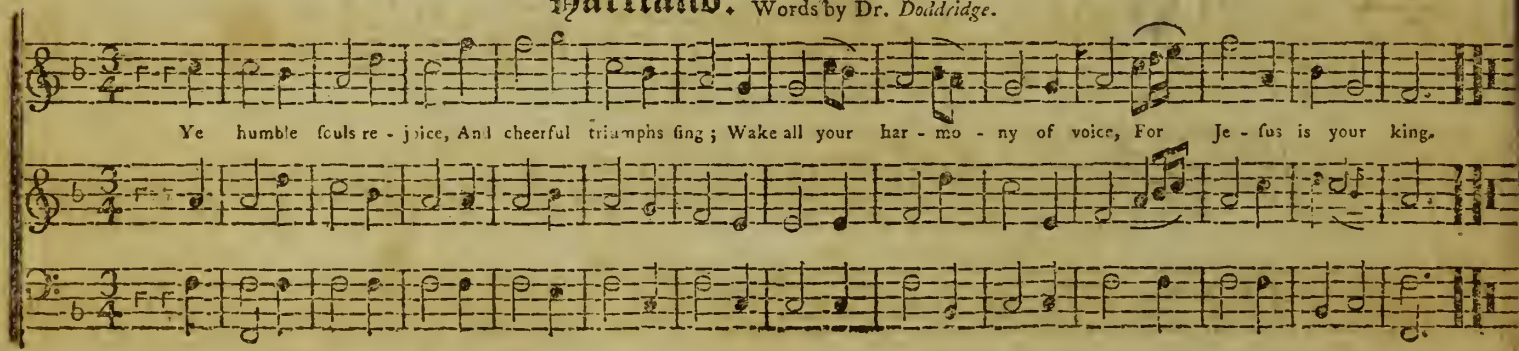
Burlington.


A - wake, my ſoul, to ſound his praiſe, A - wake my harp to ſing; Join all my pow'rs the ſong to raiſe, And morn - ing incenſe bring.

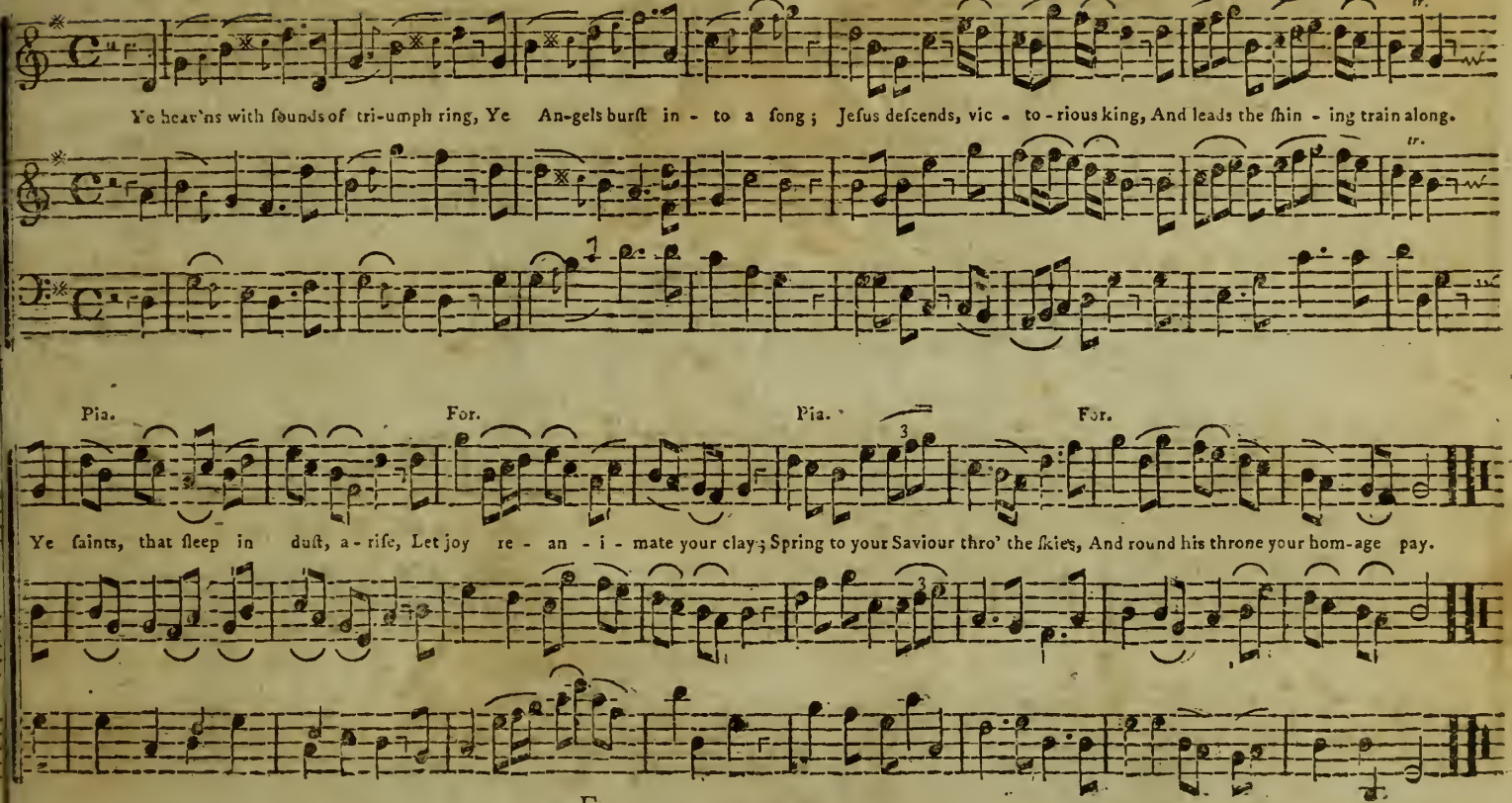
Cardigan.



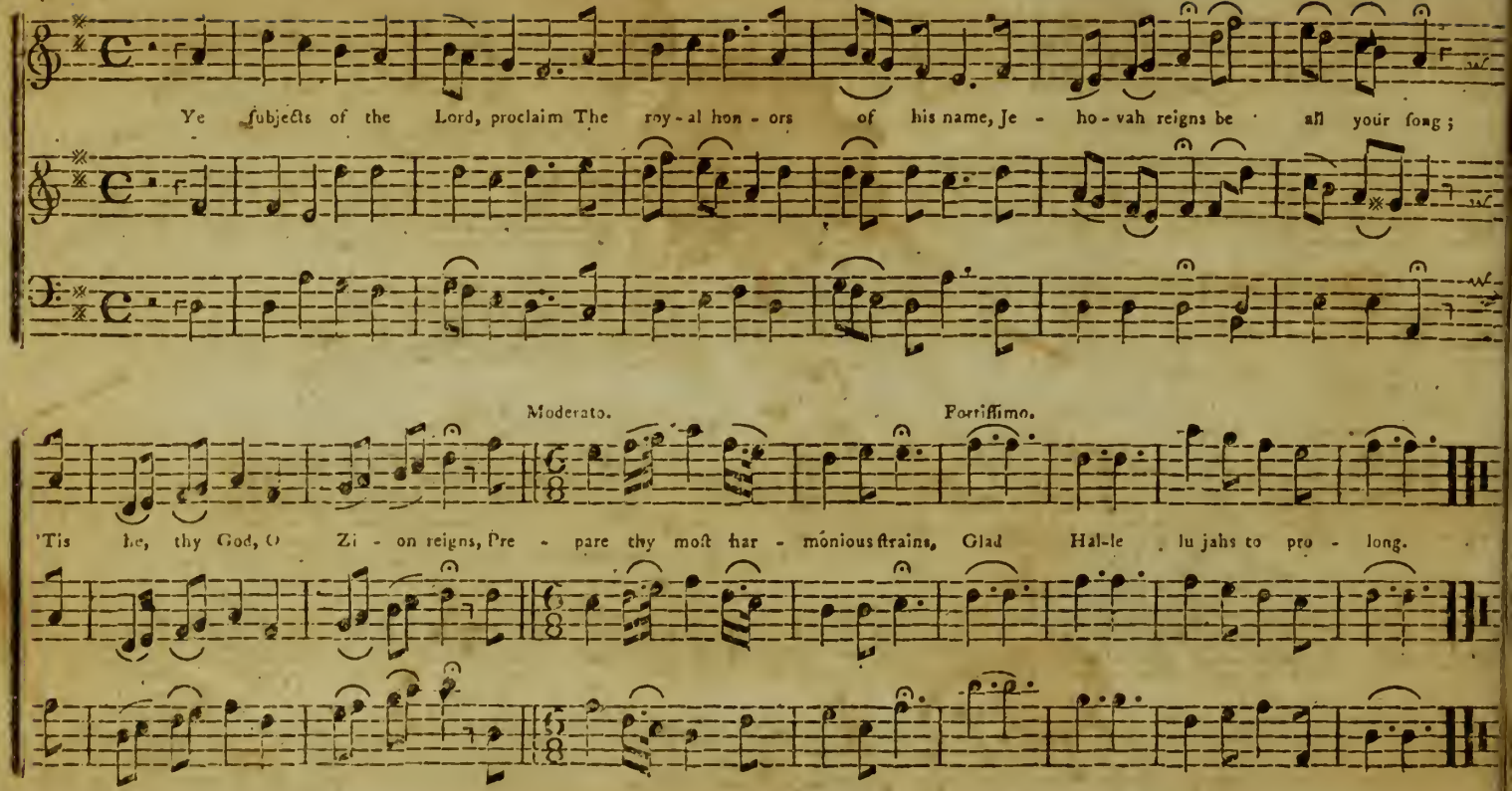
Hartland. Words by Dr. *Doddridge*.



Edinburgh. Words by Dr. *Doddridge.*

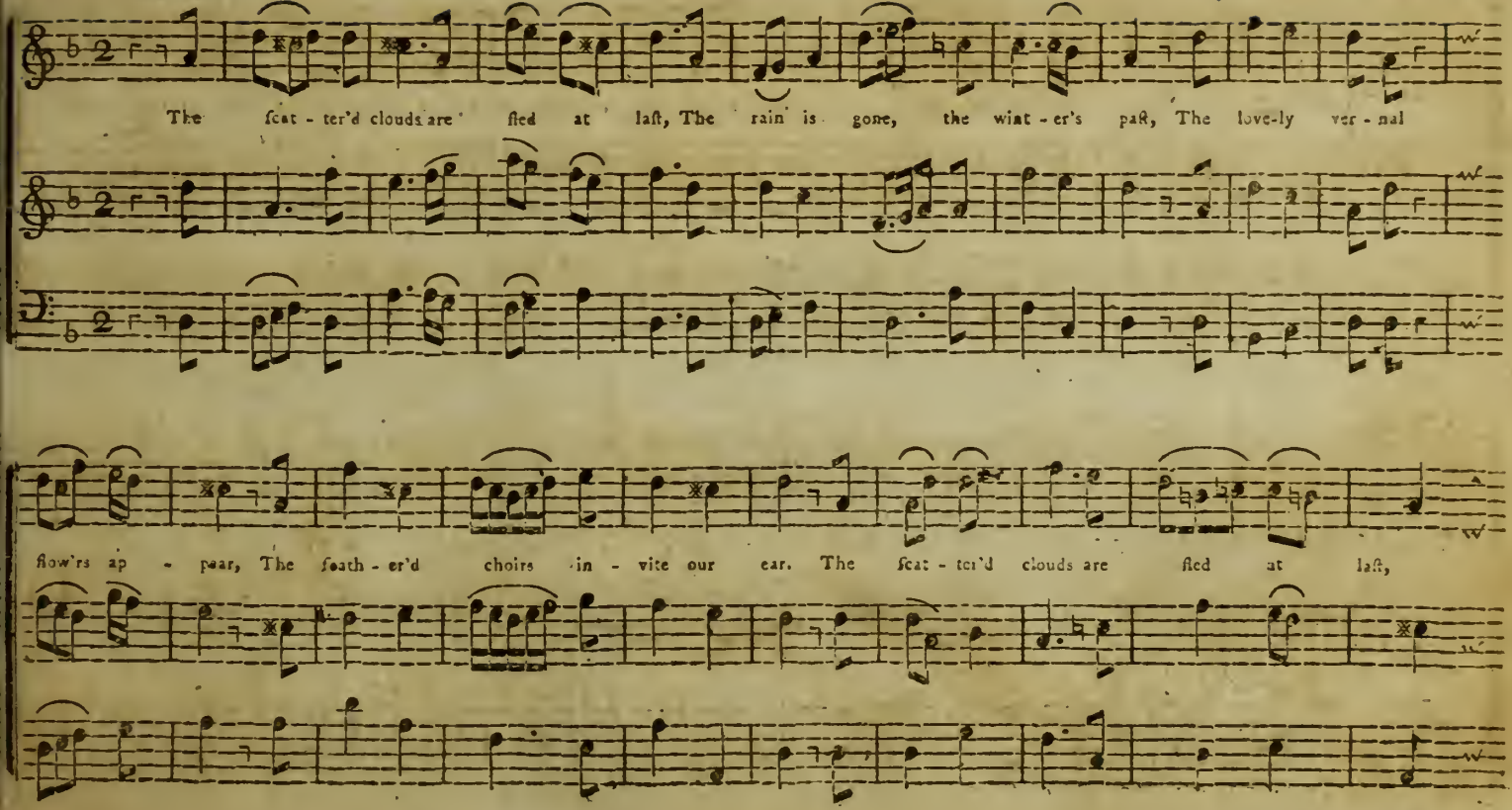


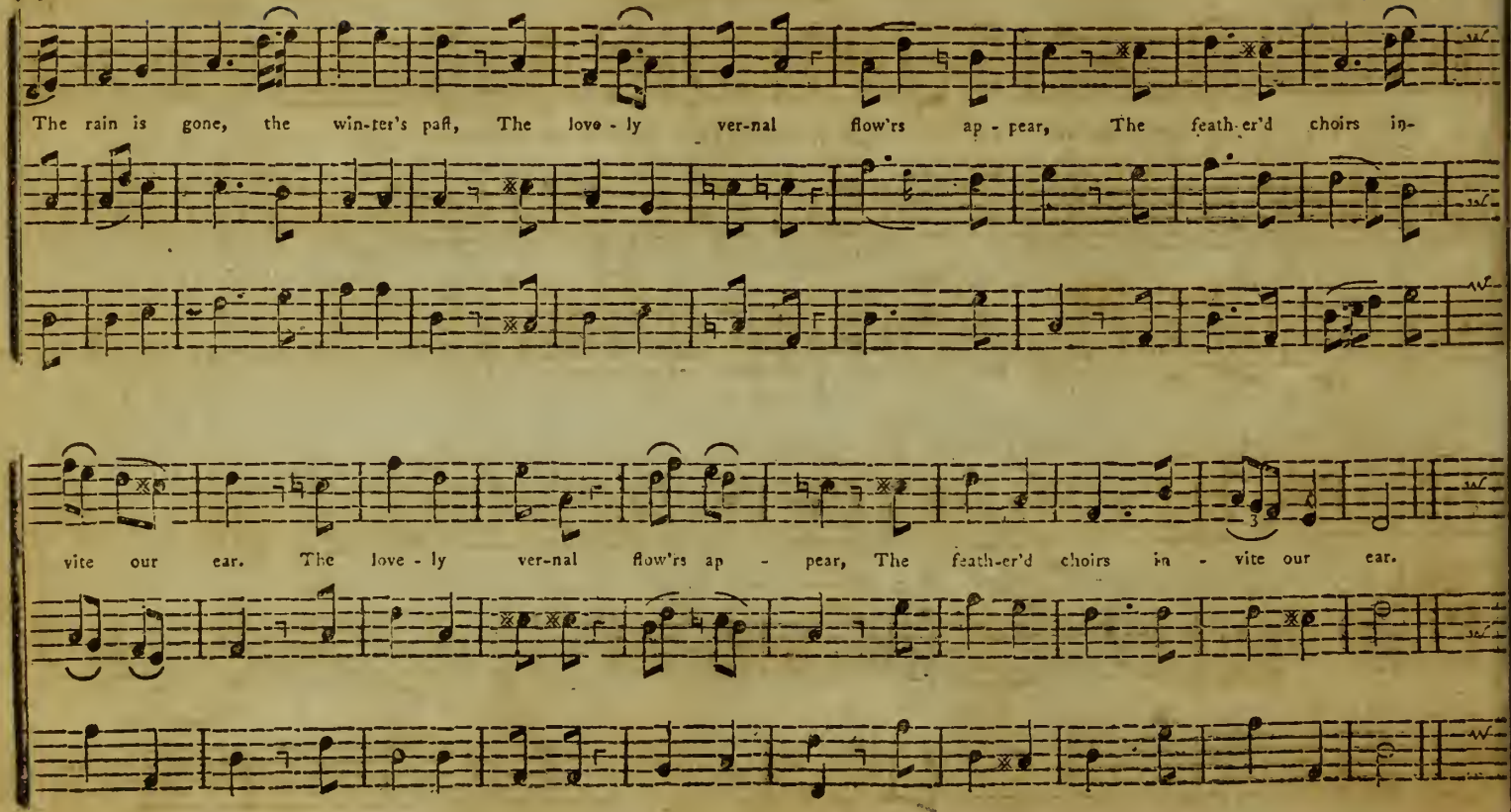
Helmſton. Words by Dr. *Doddridge*.



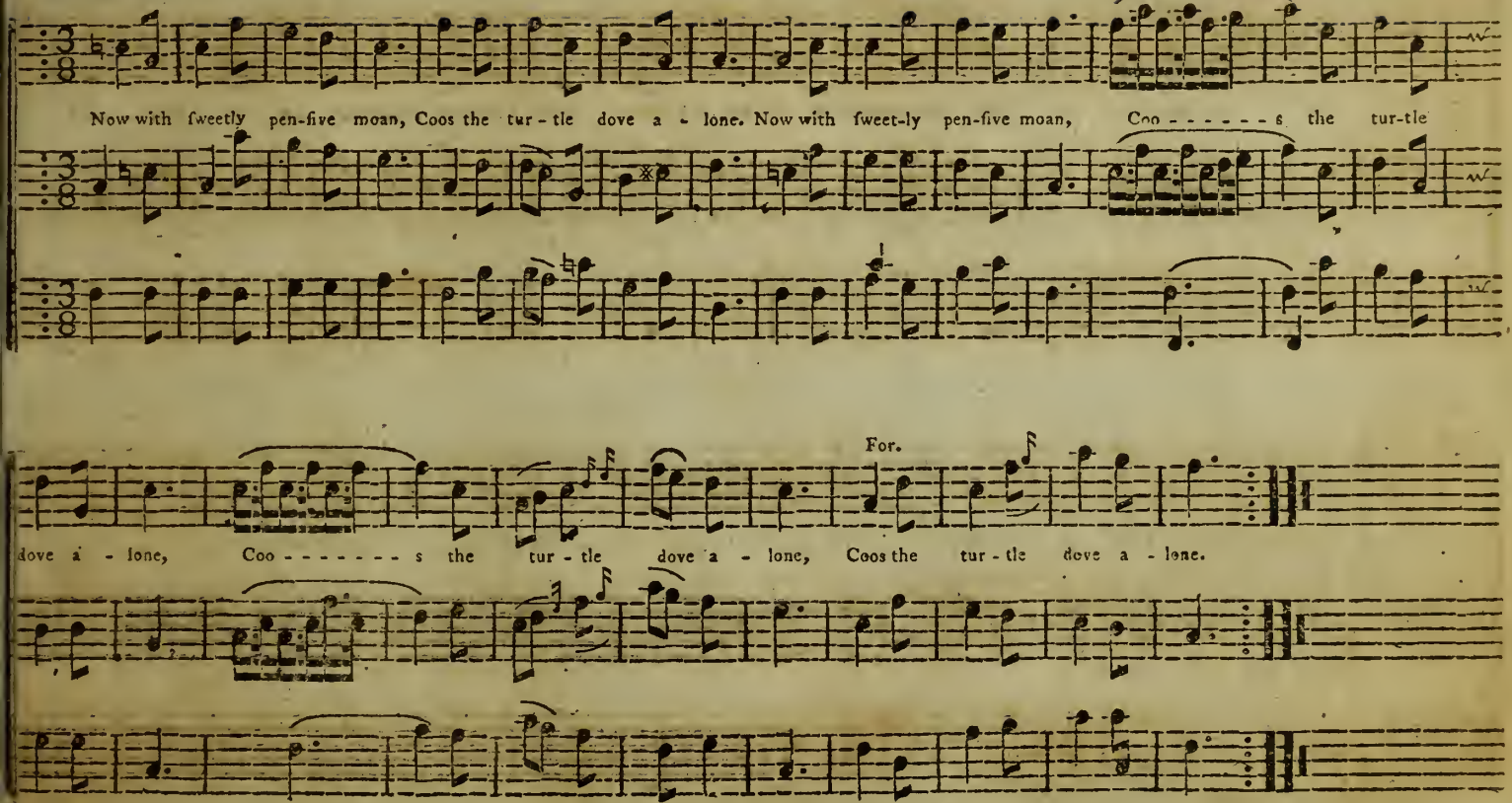
Brandon.

Moderate.

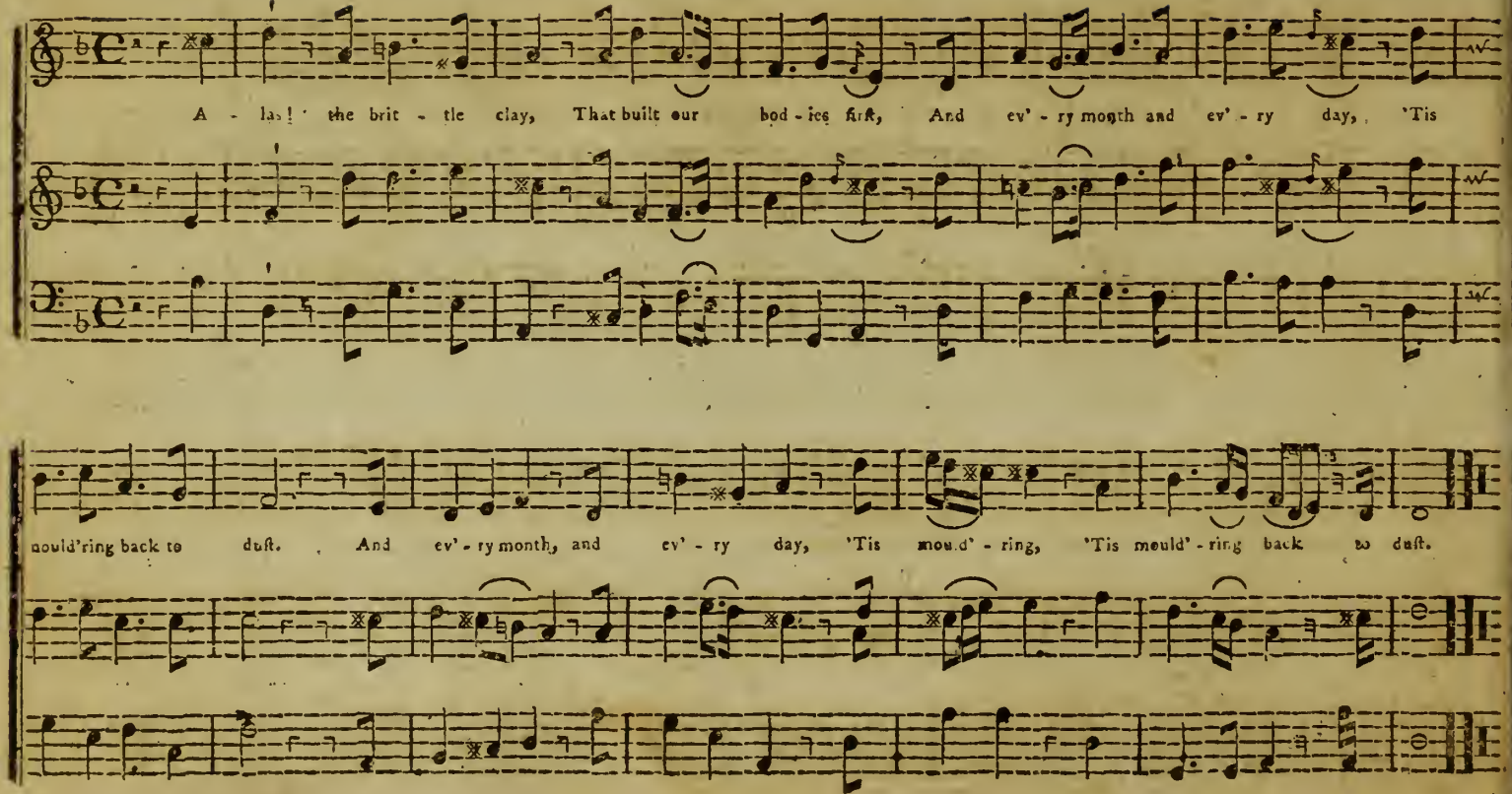



The rain is gone, the win-ter's paſt, The love - ly ver-nal flow'rs ap - pear, The feath-er'd choirs in-
vite our ear. The love - ly ver-nal flow'rs ap - pear, The feath-er'd choirs in - vite our ear.

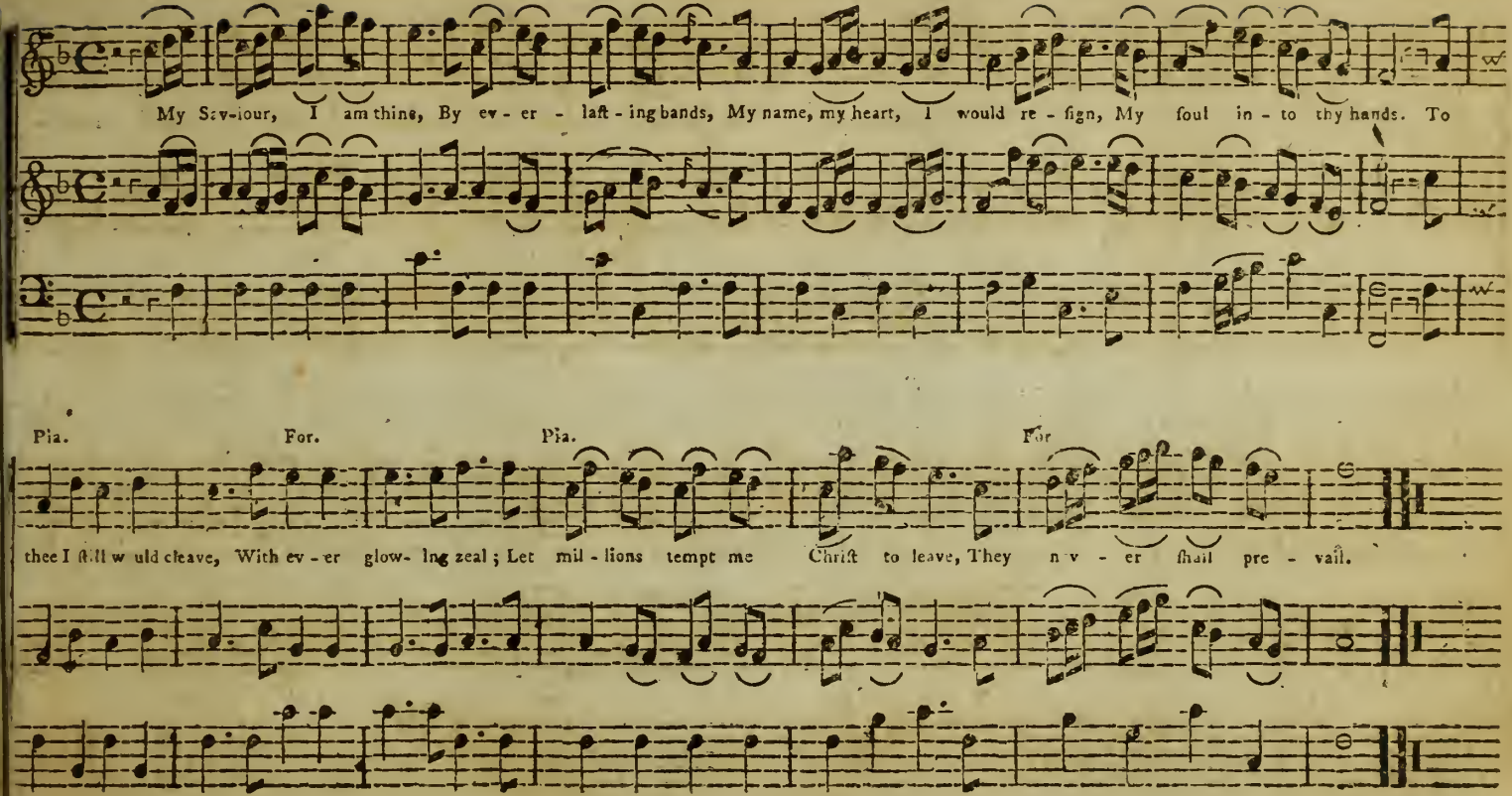
Pia. Moderato.



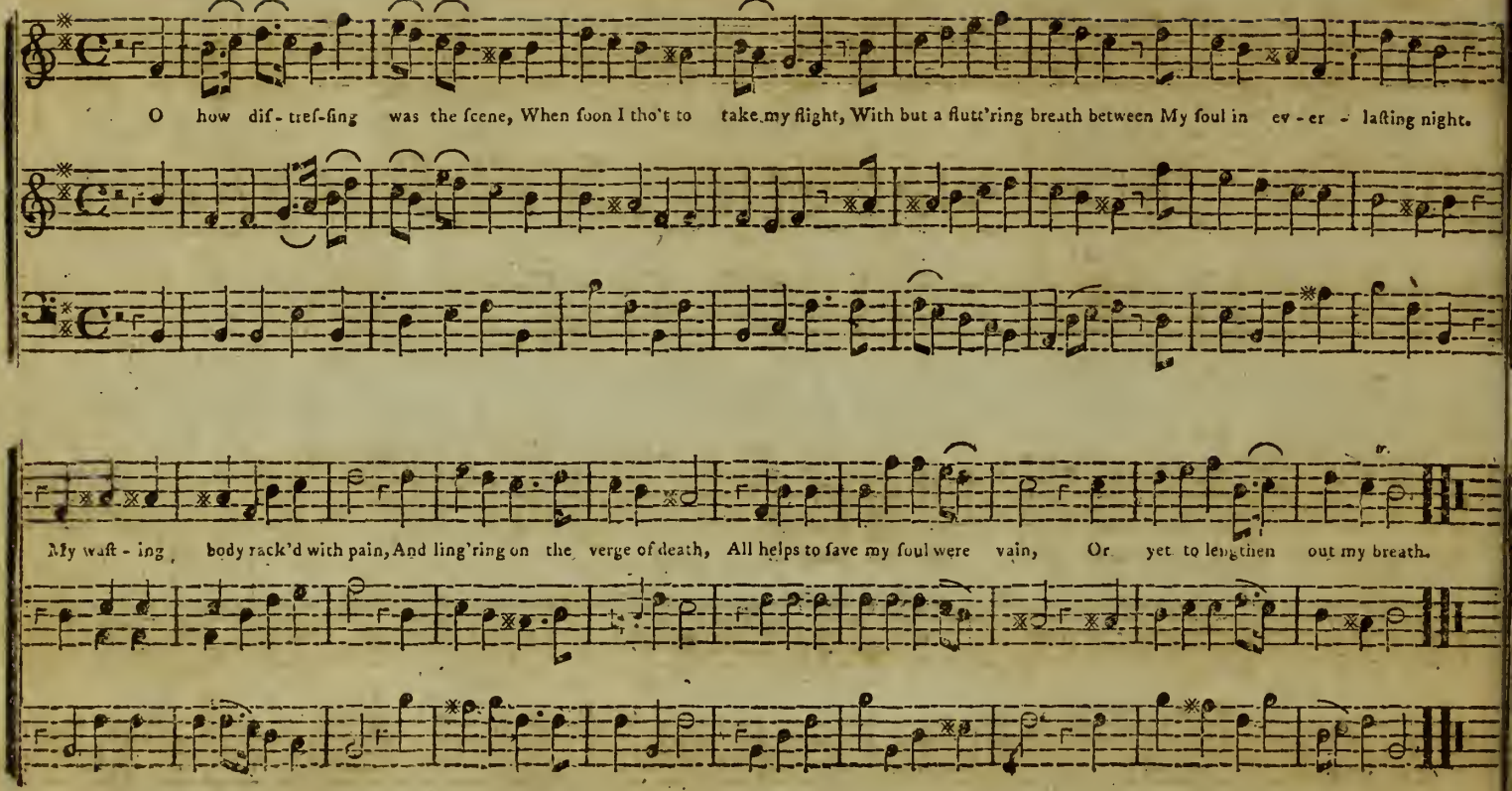
Ephelus.


A - las! the brit - tle clay, That built our bod - ies first, And ev' - ry month and ev' - ry day, 'Tis
mould'ring back to dust. And ev' - ry month, and ev' - ry day, 'Tis mould' - ring, 'Tis mould' - ring back to dust.

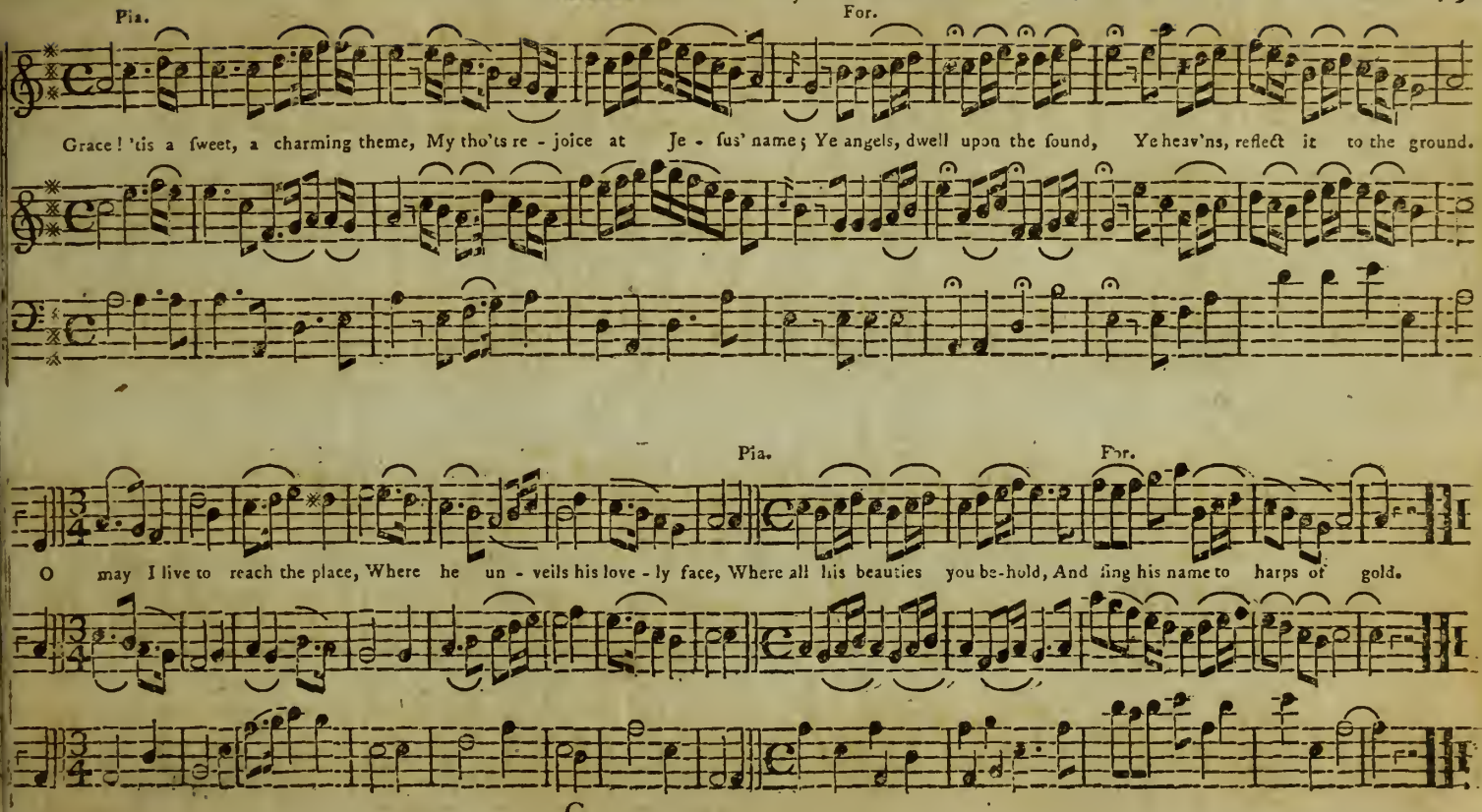
Resignation. Words by Dr. *Doddridge.*



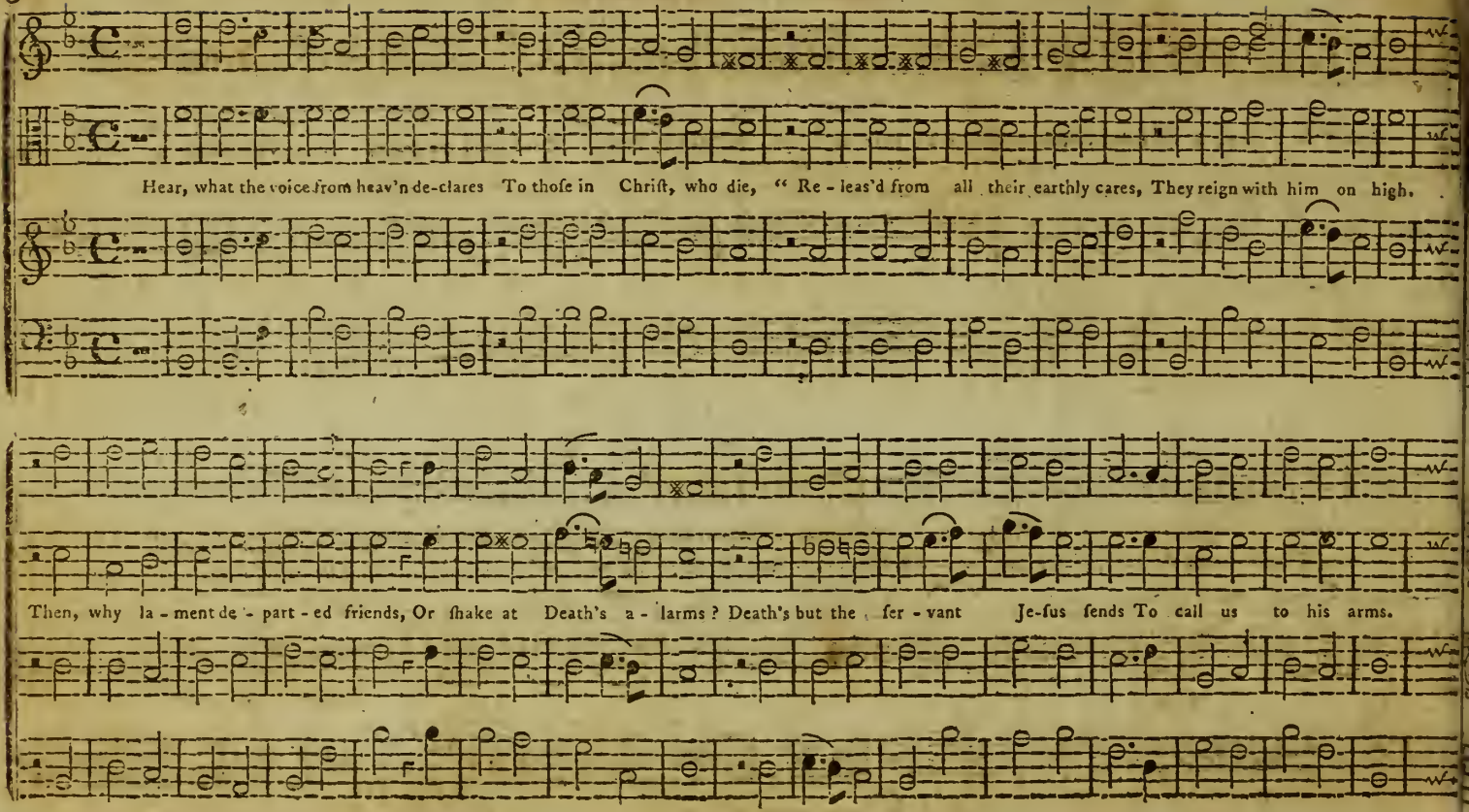
Vienna. Words by *Alline.*

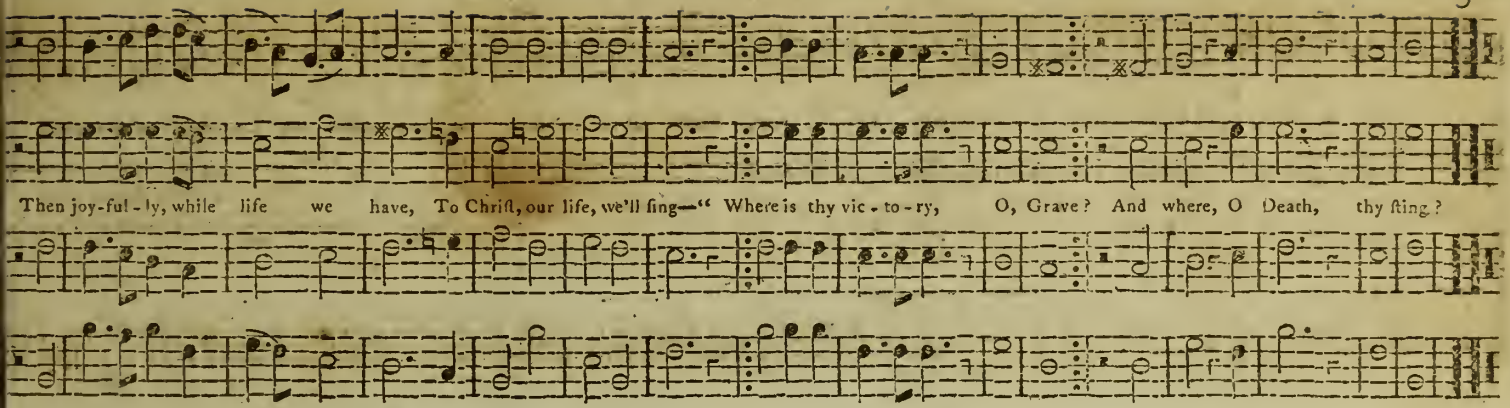


Ellner. Words by Dr. *Watts.*

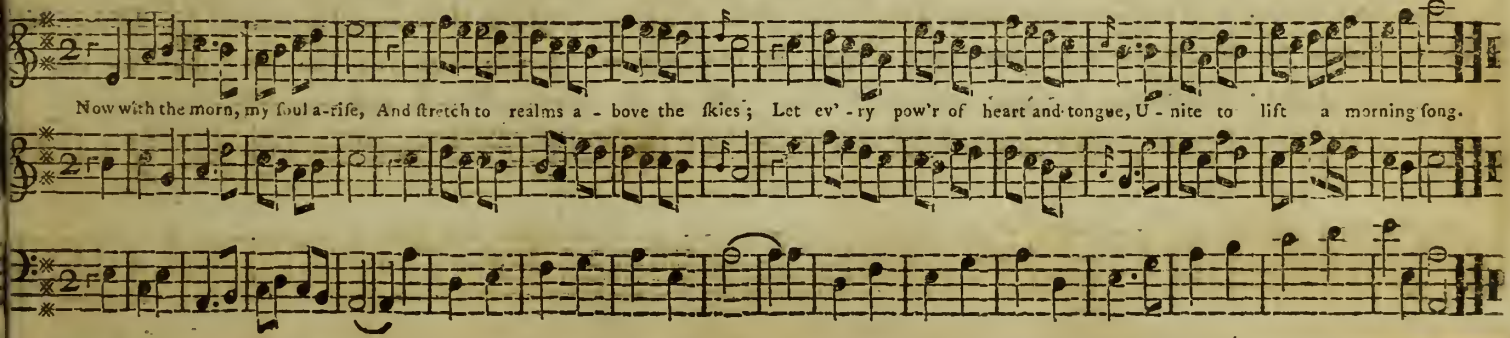


Consolation. A Funeral Air.

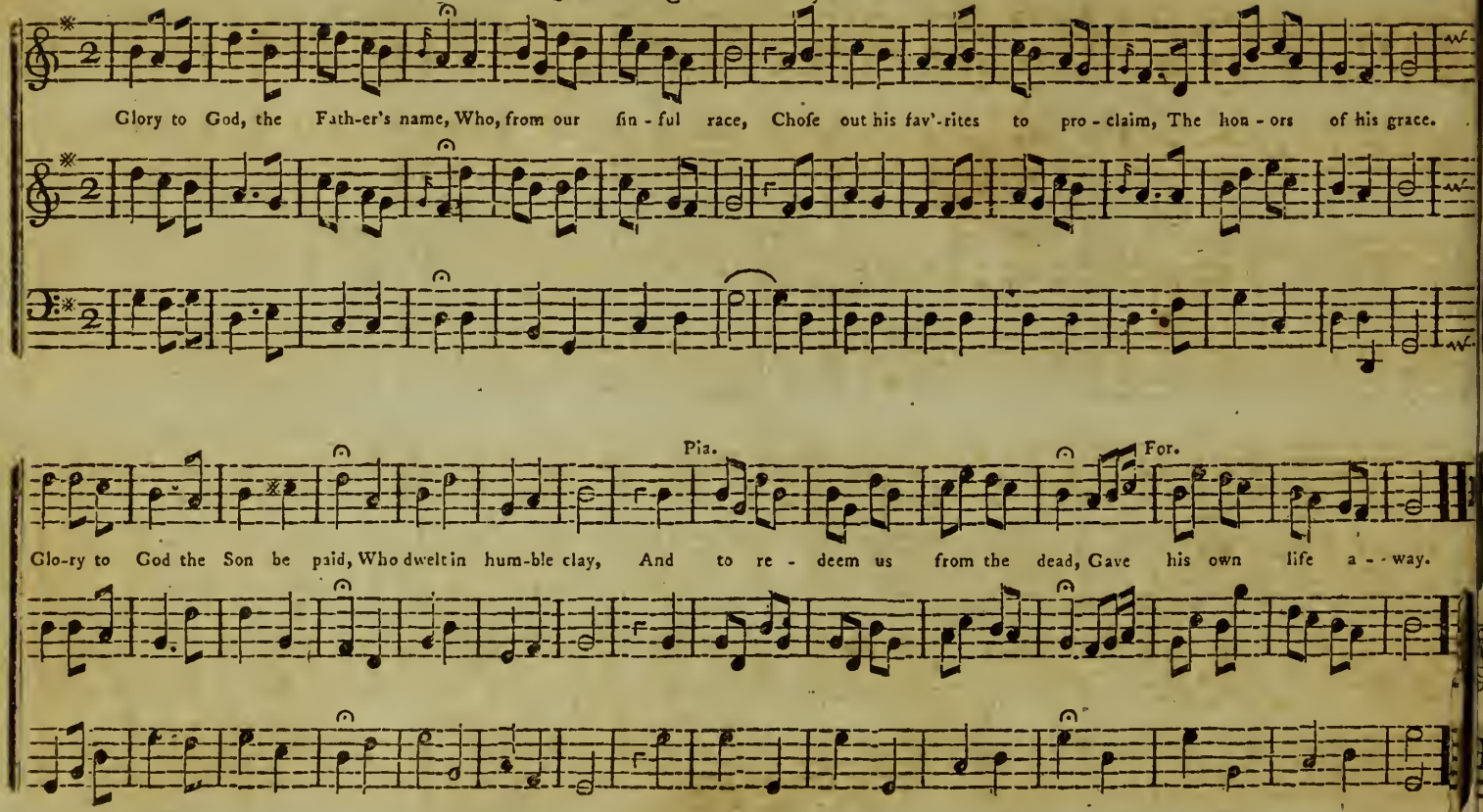


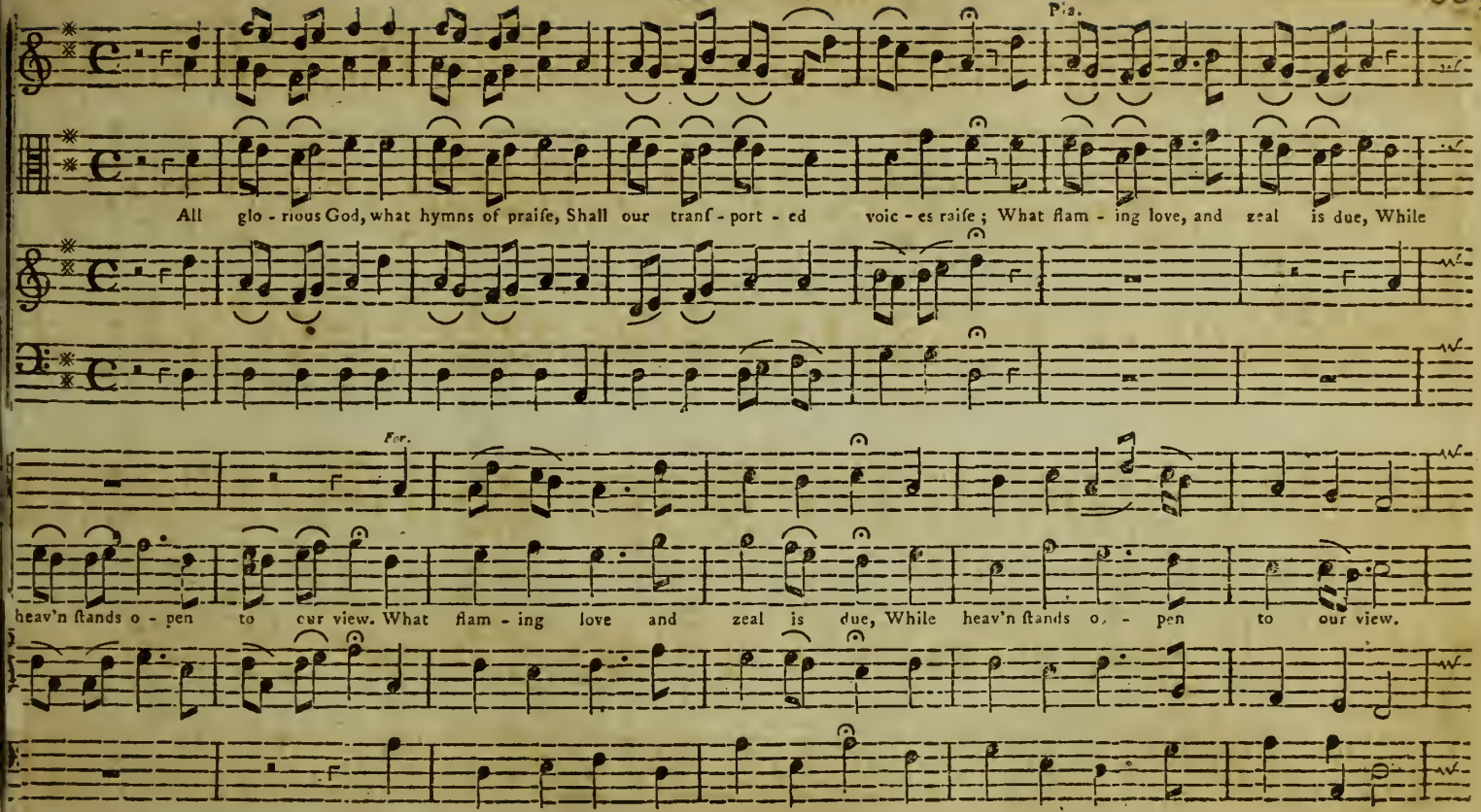

Then joy-ful-ly, while life we have, To Chriſt, our life, we'll ſing—" Where is thy vic-to-ry, O, Grave? And where, O Death, thy ſting?

Mornington.

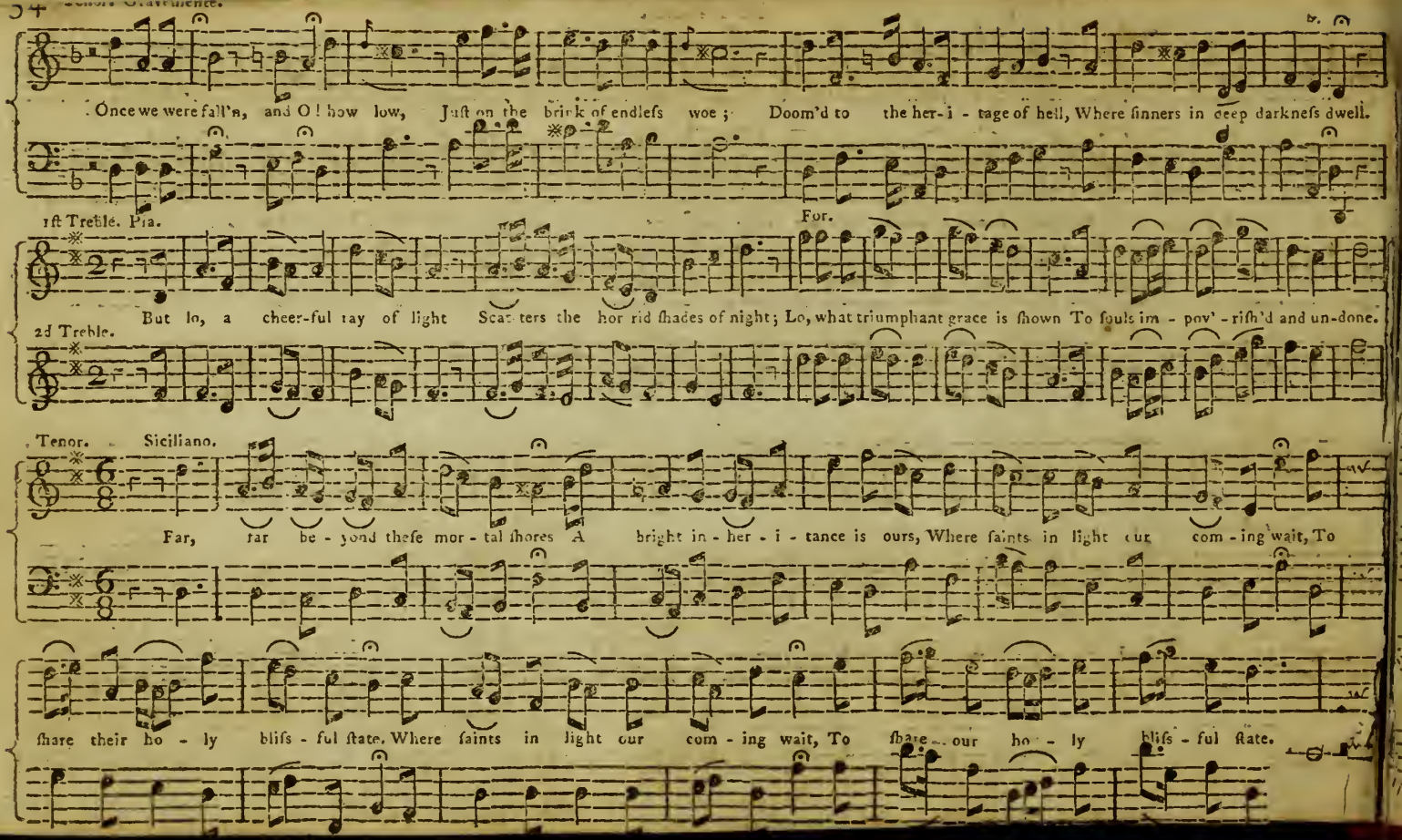

Now with the morn, my ſoul a-riſe, And ſtretch to realms a-bove the ſkies; Let ev'-ry pow'r of heart and tongue, U-nite to lift a morning ſong.

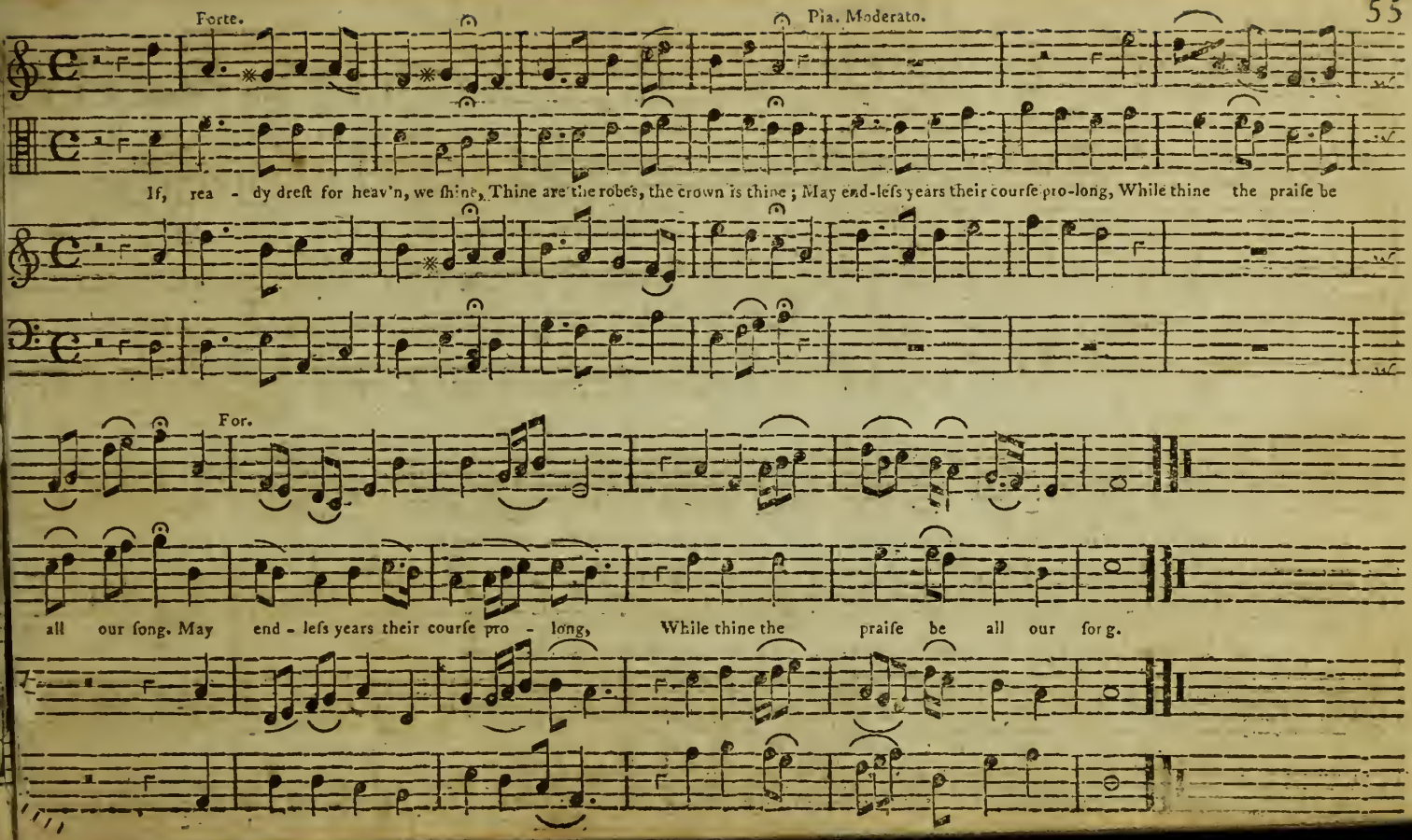
Fernay. Words by Dr. *Watts.*




Pia.
All glo - rious God, what hymns of praiſe, Shall our tranſ - port - ed voic - es raiſe; What flam - ing love, and zeal is due, While
For.
heav'n ſtands o - pen to our view. What flam - ing love and zeal is due, While heav'n ſtands o - pen to our view.

Fernan


Once we were fall'n, and O! how low, Juſt on the brink of endleſs woe; Doom'd to the her-i-tage of hell, Where ſinners in deep darkneſs dwell.
1ſt Treble. Pia.
For.
But lo, a cheer-ful ray of light Scat-ters the hor rid ſhades of night; Lo, what triumphant grace is ſhown To ſouls im-pov'-riſh'd and un-done.
2d Treble.
Tenor.
Siciliano.
Far, far be-yond theſe mor-tal ſhores A bright in-her-i-tance is ours, Where ſaints in light our com-ing wait, To
ſhare their ho-ly bliſs-ful ſtate. Where ſaints in light our com-ing wait, To ſhare our ho-ly bliſs-ful ſtate.


Forte.
Pia. Moderato.
If, rea - dy dreſt for heav'n, we ſhine, Thine are the robes, the crown is thine; May end-leſs years their courſe pro-long, While thine the praiſe be
For.
all our ſong. May end - leſs years their courſe pro - long, While thine the praiſe be all our ſong.

The Close of the Year.

Treble Solo Pia.

So fly our months and years, Thus roll the sea - sons on; Till death the cur-tain drop, And life's gay scen - - - - e is done.

So fly our months and years, Thus roll the sea - sons on, Till death the curtain drop, And life's gay scen - - - - e is done.

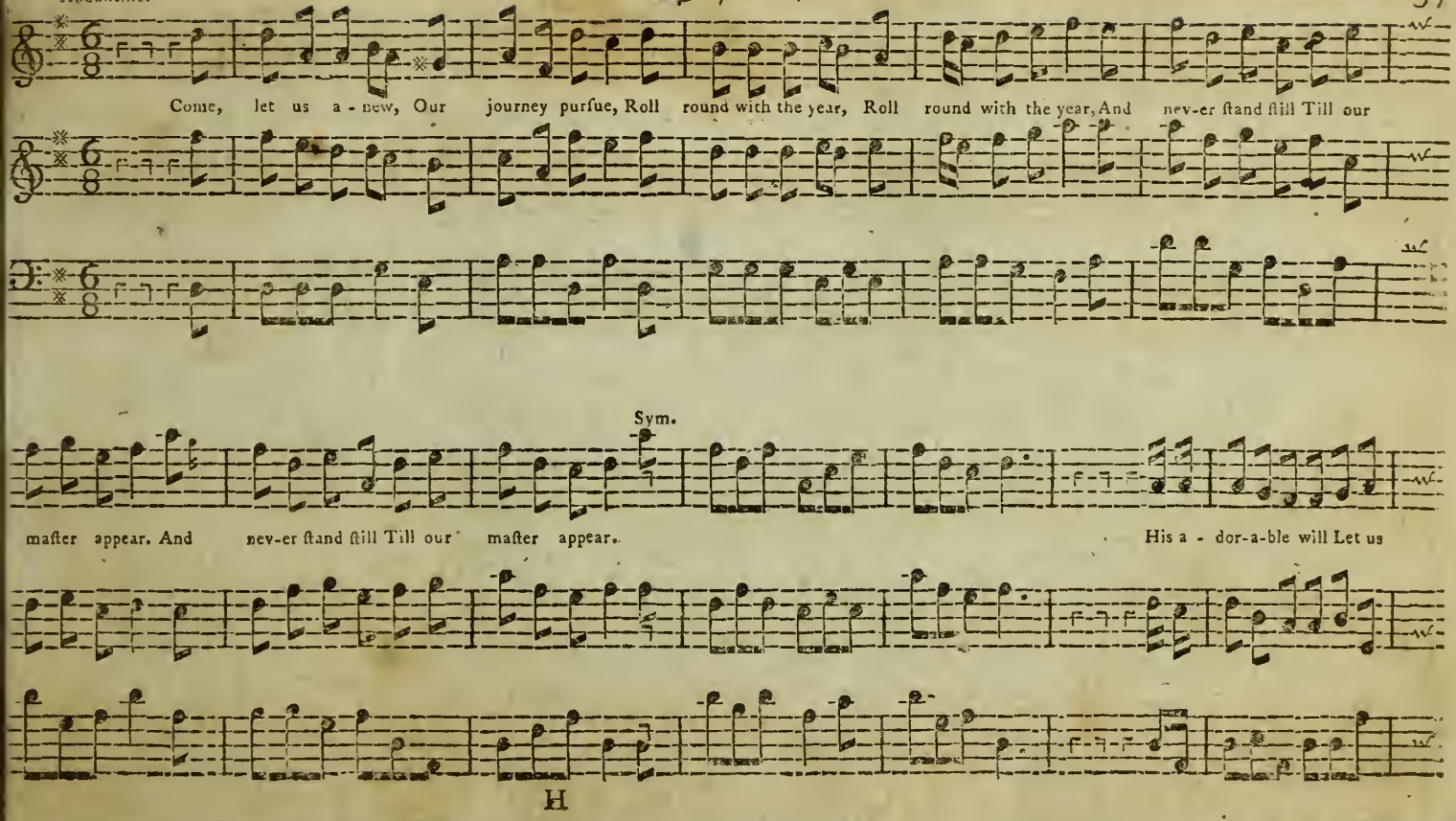
Treble Solo Pia.

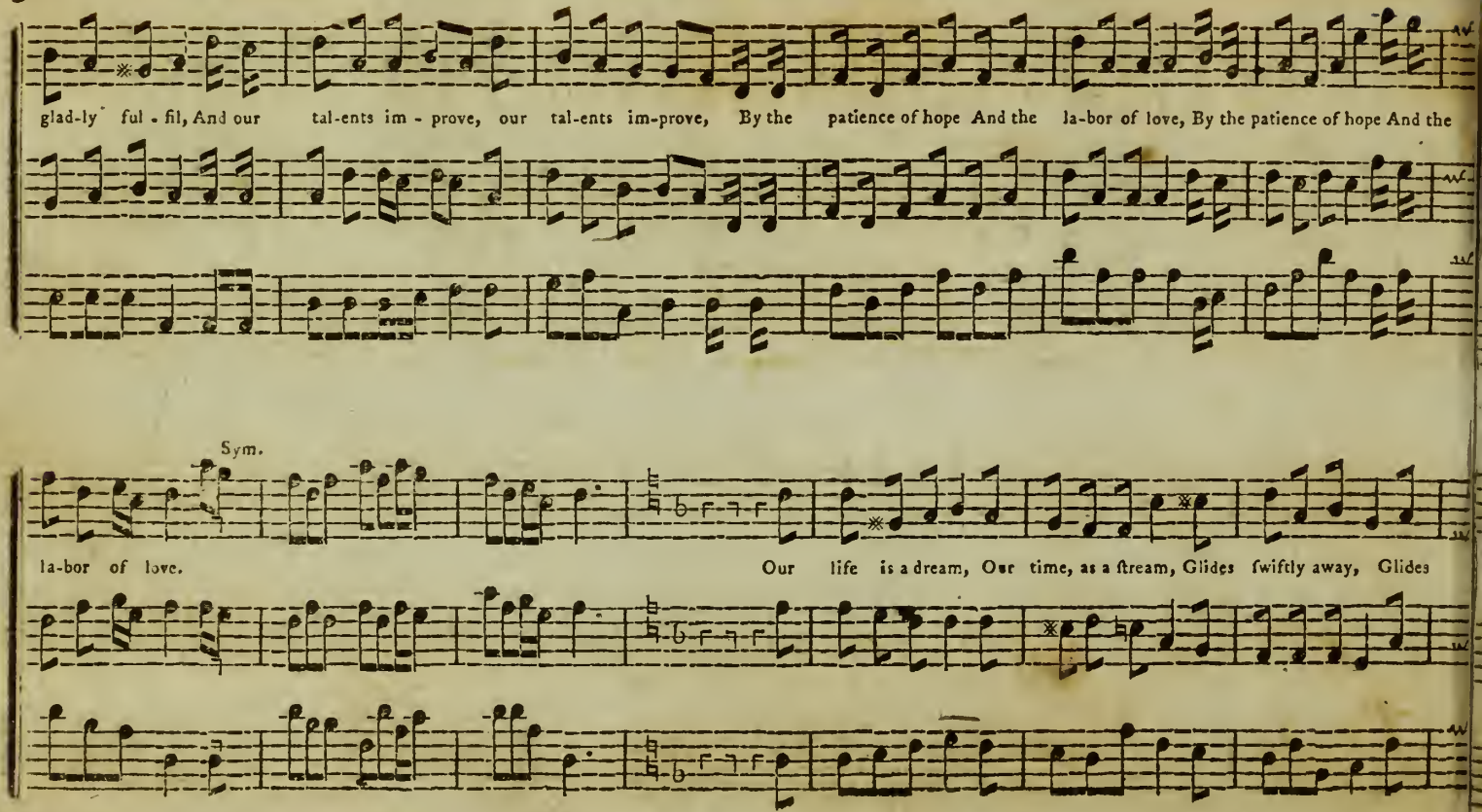
O let each moment then be pre-cious in our eyes, And let our actions show that we are tru - - - - - - ly wise.

O let each moment then be precious in our eyes, And let our actions show that we are tru - - - - - - ly wise.

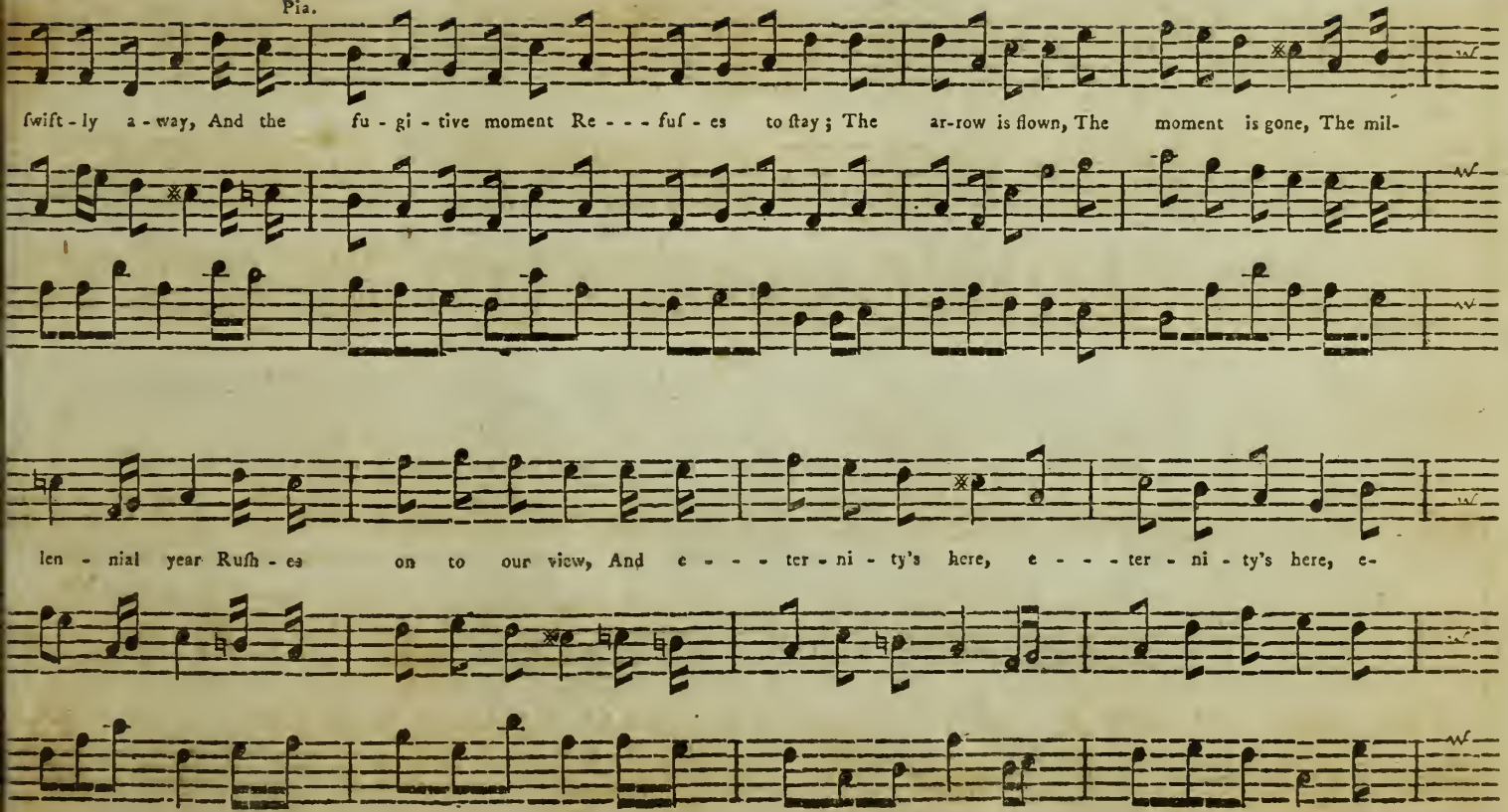
Mexico.

Andantino.




glad-ly ful - fil, And our tal-ents im - prove, our tal-ents im-prove, By the patience of hope And the la-bor of love, By the patience of hope And the
Sym.
la-bor of love.
Our life is a dream, Our time, as a ſtream, Glides ſwiftly away, Glides

Pia.


fwift - ly a - way, And the fu - gi - tive moment Re - - - fuf - es to ftay ; The ar-row is flown, The moment is gone, The mil-
len - nial year Ruſh - es on to our view, And e - - - - ter - ni - ty's here, e - - - - ter - ni - ty's here, e-

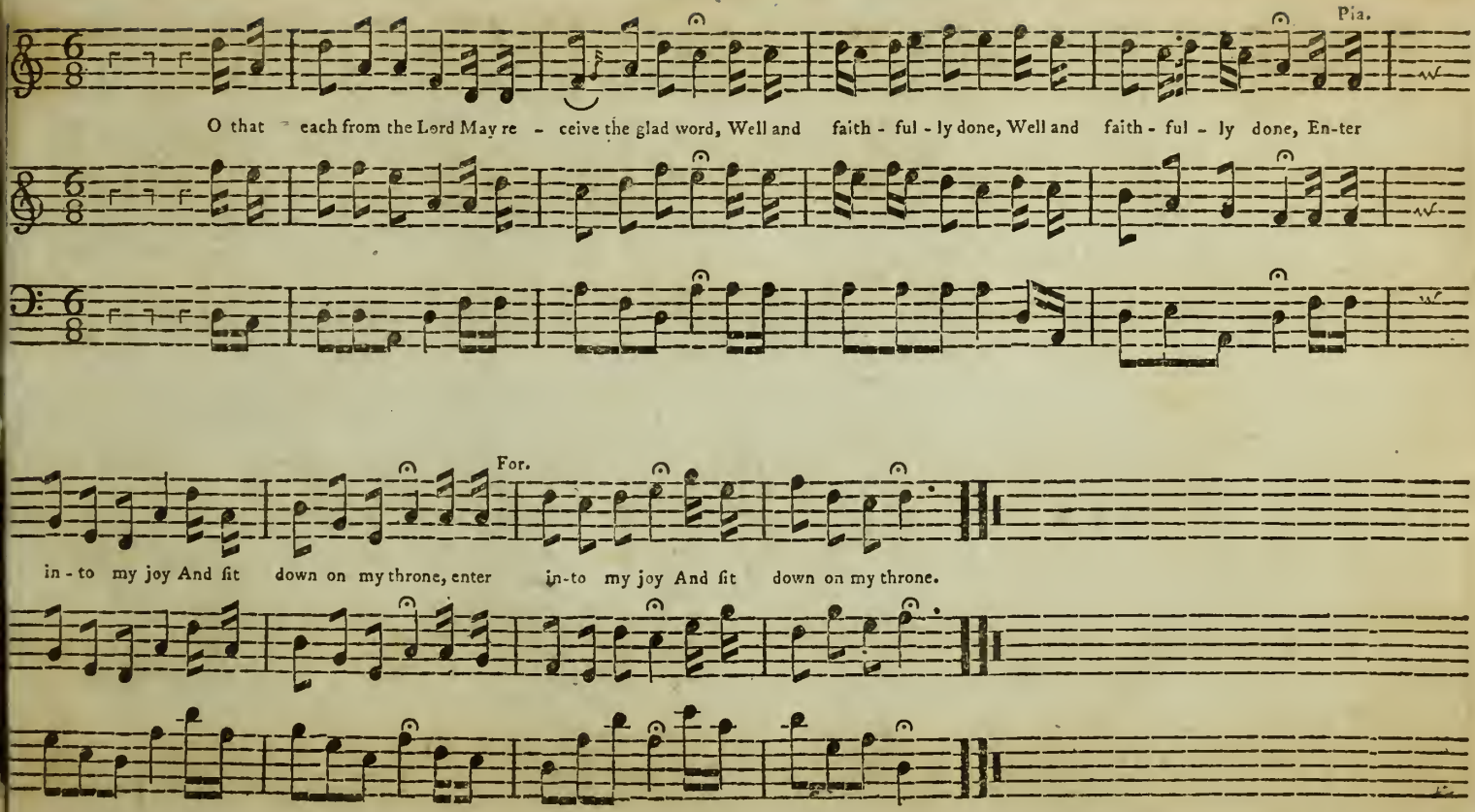
60

Sym.

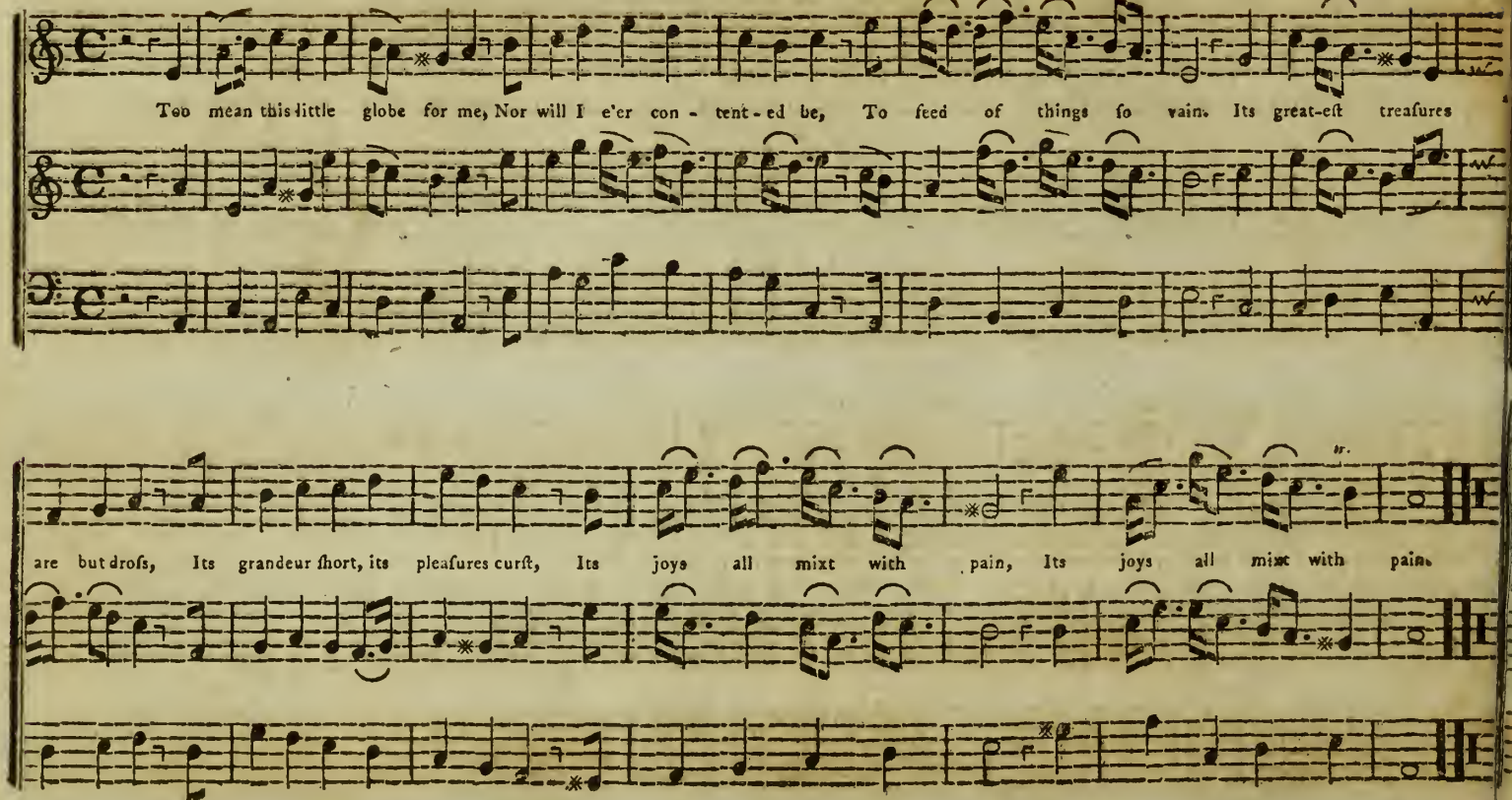
ter - ni - ty's here, e - - - - ter - ni - ty's here.

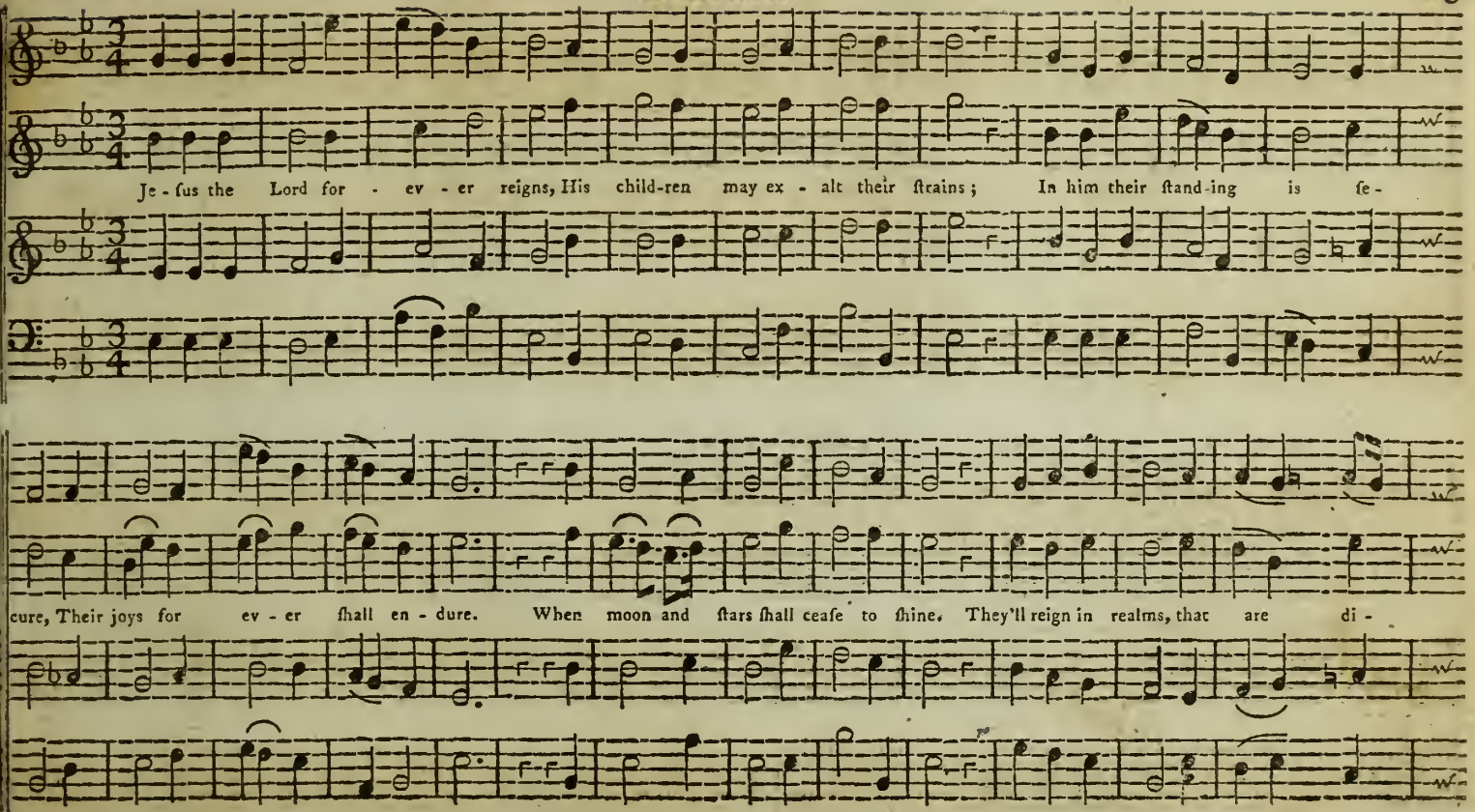
O that each in the day Of his coming may say, I have fought my way thro', have fought my way

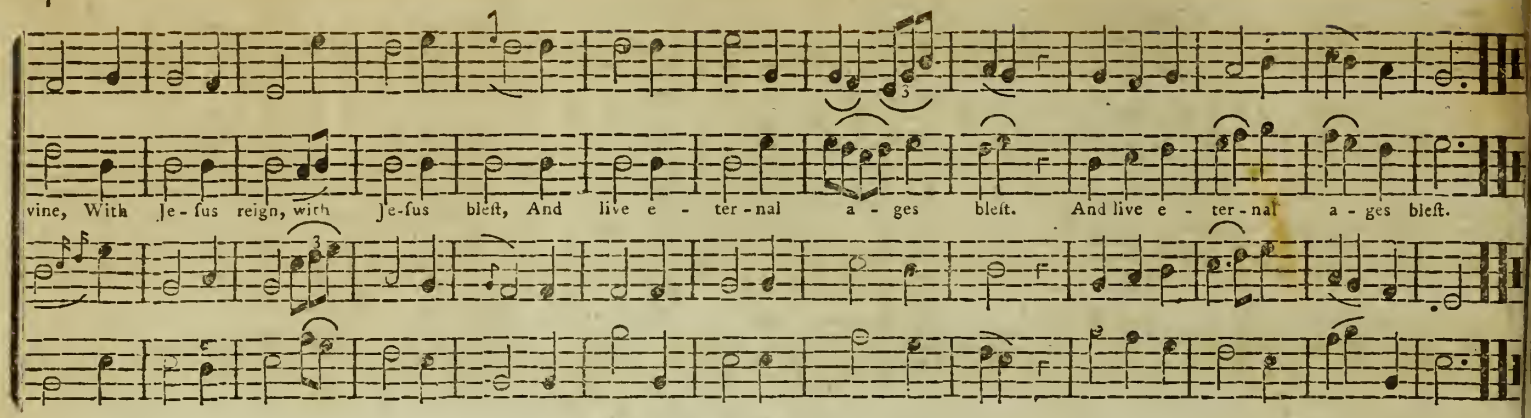
thro' I have finish'd the work Thou didst give me to do, have fin-ish'd the work Thou didst give me to do.


Pia.
O that each from the Lord May re - ceive the glad word, Well and faith - ful - ly done, Well and faith - ful - ly done, En-ter
For.
in - to my joy And sit down on my throne, enter in-to my joy And sit down on my throne.

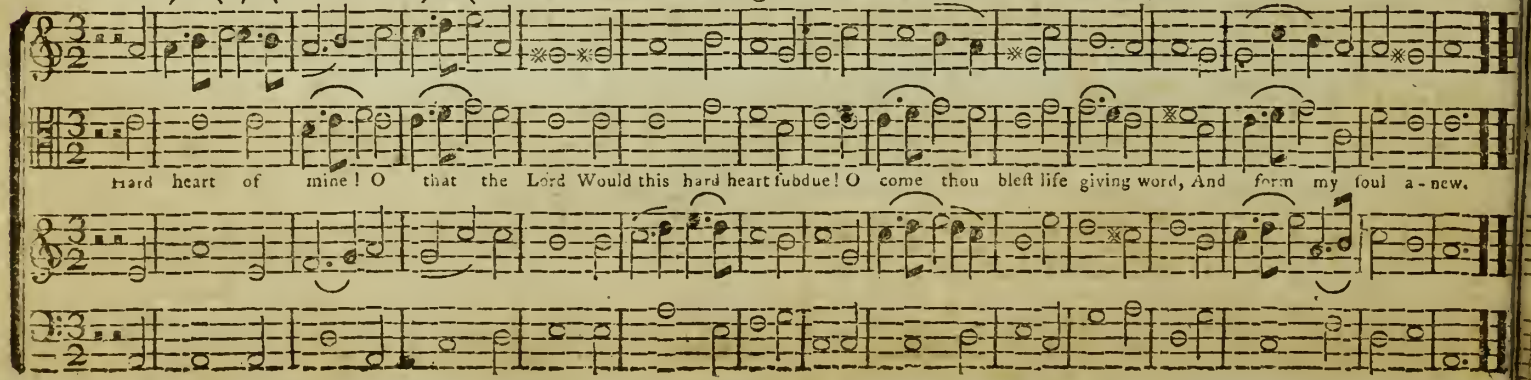
Edenvale.


Too mean this little globe for me, Nor will I e'er con - tent - ed be, To feed of things so vain. Its great-est treasures
are but dross, Its grandeur short, its pleasures curst, Its joys all mixt with pain, Its joys all mixt with pain.


Je - ſus the Lord for - ev - er reigns, His child-ren may ex - alt their ſtrains; In him their ſtand-ing is ſe-
cure, Their joys for ev - er ſhall en - dure. When moon and ſtars ſhall ceaſe to ſhine. They'll reign in realms, that are di -

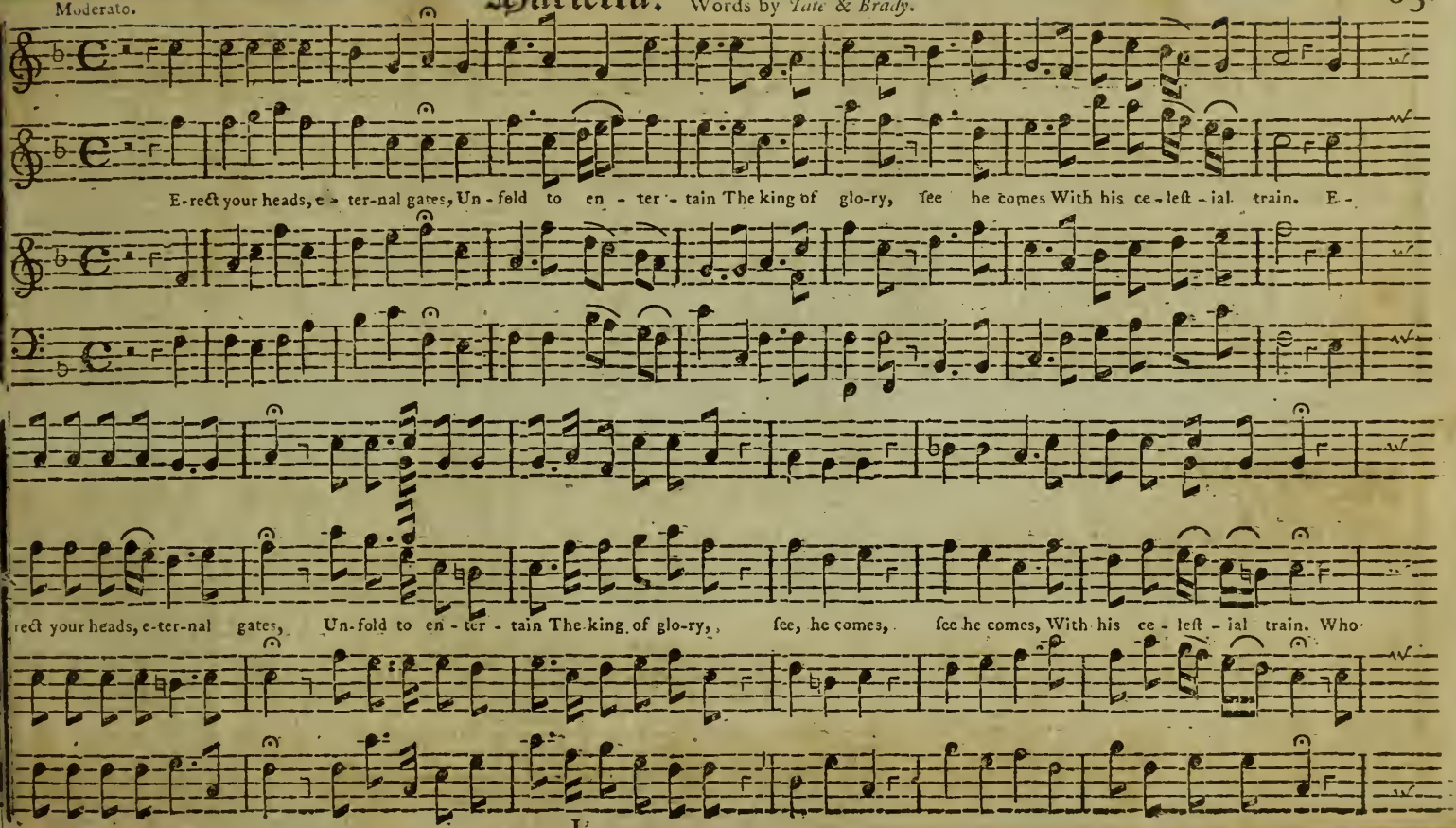


Sunbury. Words by *Alline.*



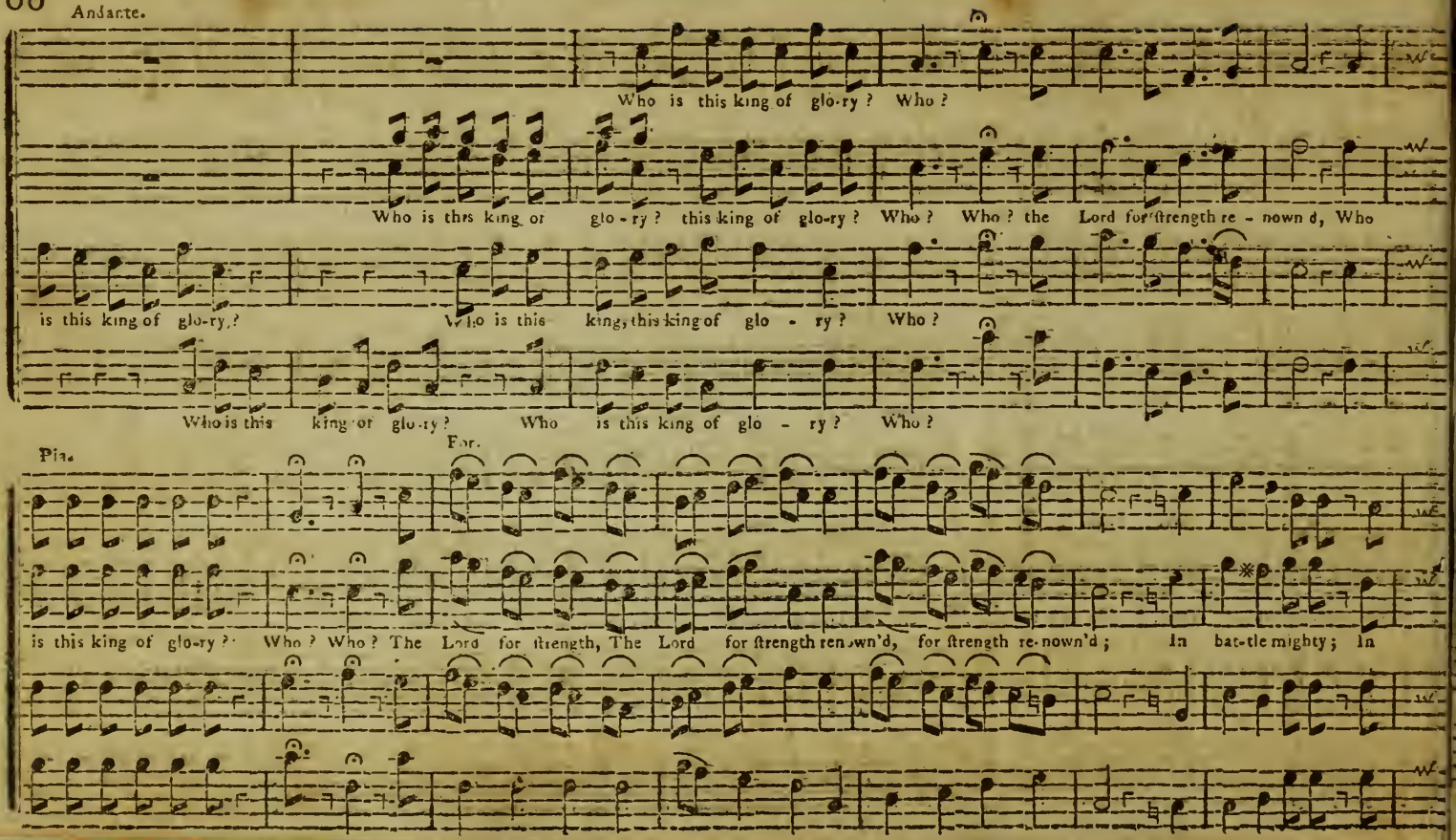
Moderato.

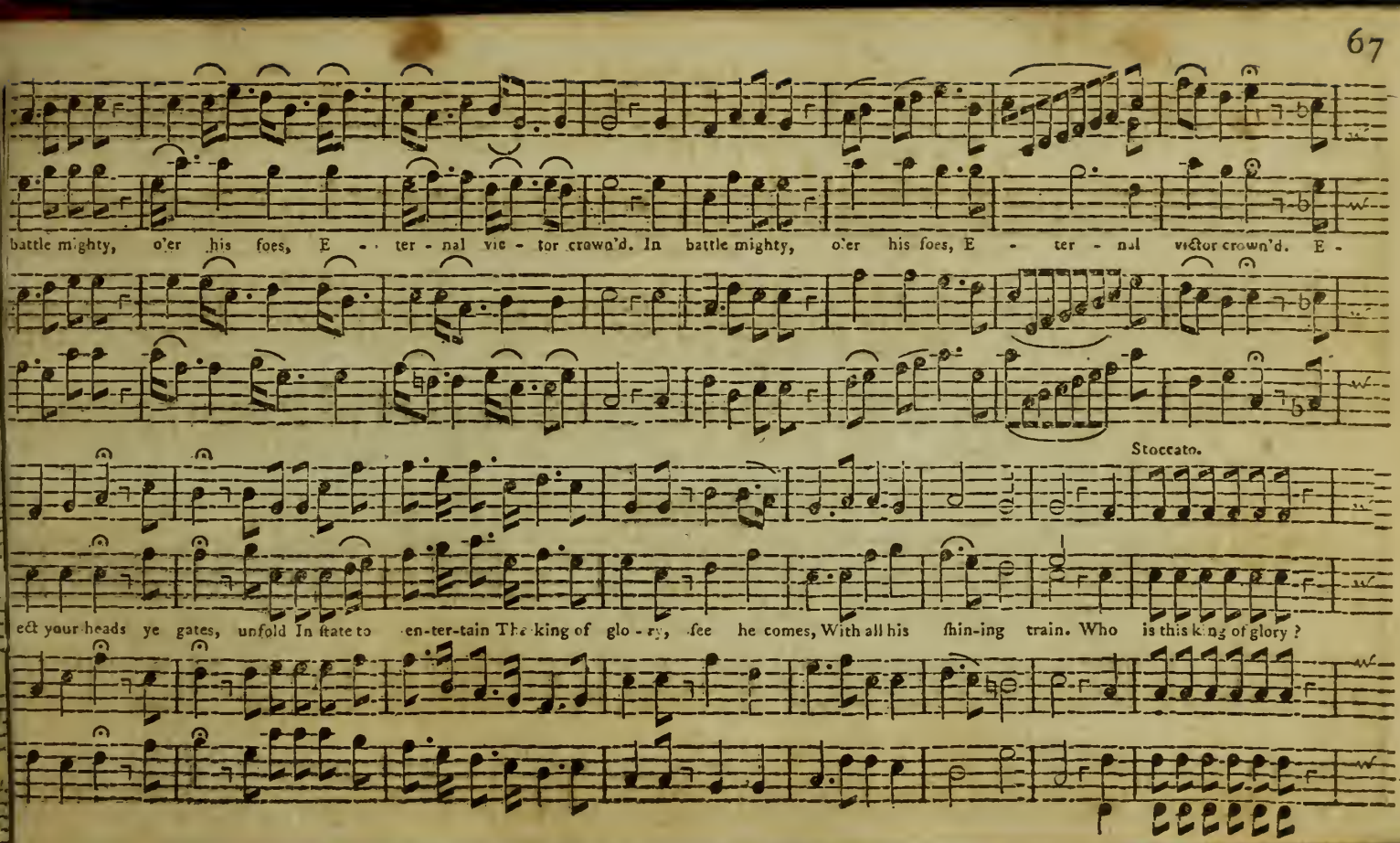
Marietta. Words by *Tate & Brady.*



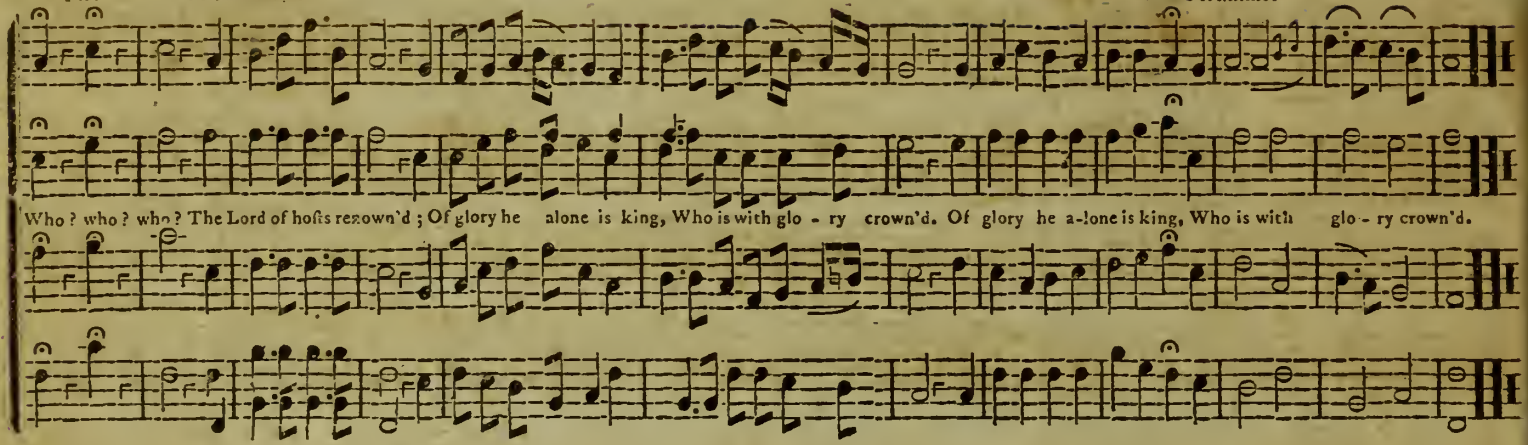
66

Andante.

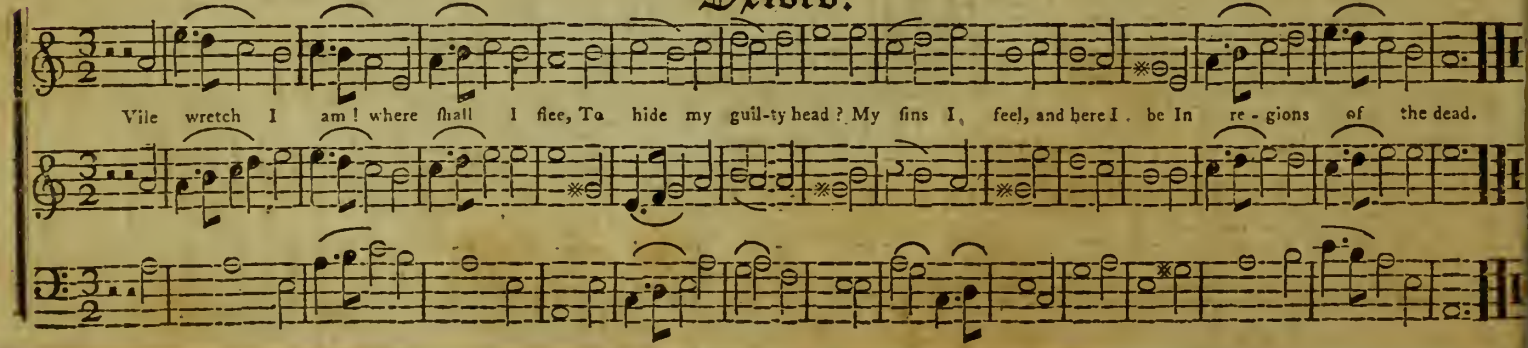

Who is this king of glo-ry? Who?
Who is this king of glo-ry? this king of glo-ry? Who? Who? the Lord for ſtrength re - nown'd, Who
is this king of glo-ry? Who is this king, this king of glo - ry? Who?
Who is this king of glo-ry? Who is this king of glo - ry? Who?
Pia.
For.
is this king of glo-ry? Who? Who? The Lord for ſtrength, The Lord for ſtrength renown'd, for ſtrength re-nown'd; In bat-tle mighty; In

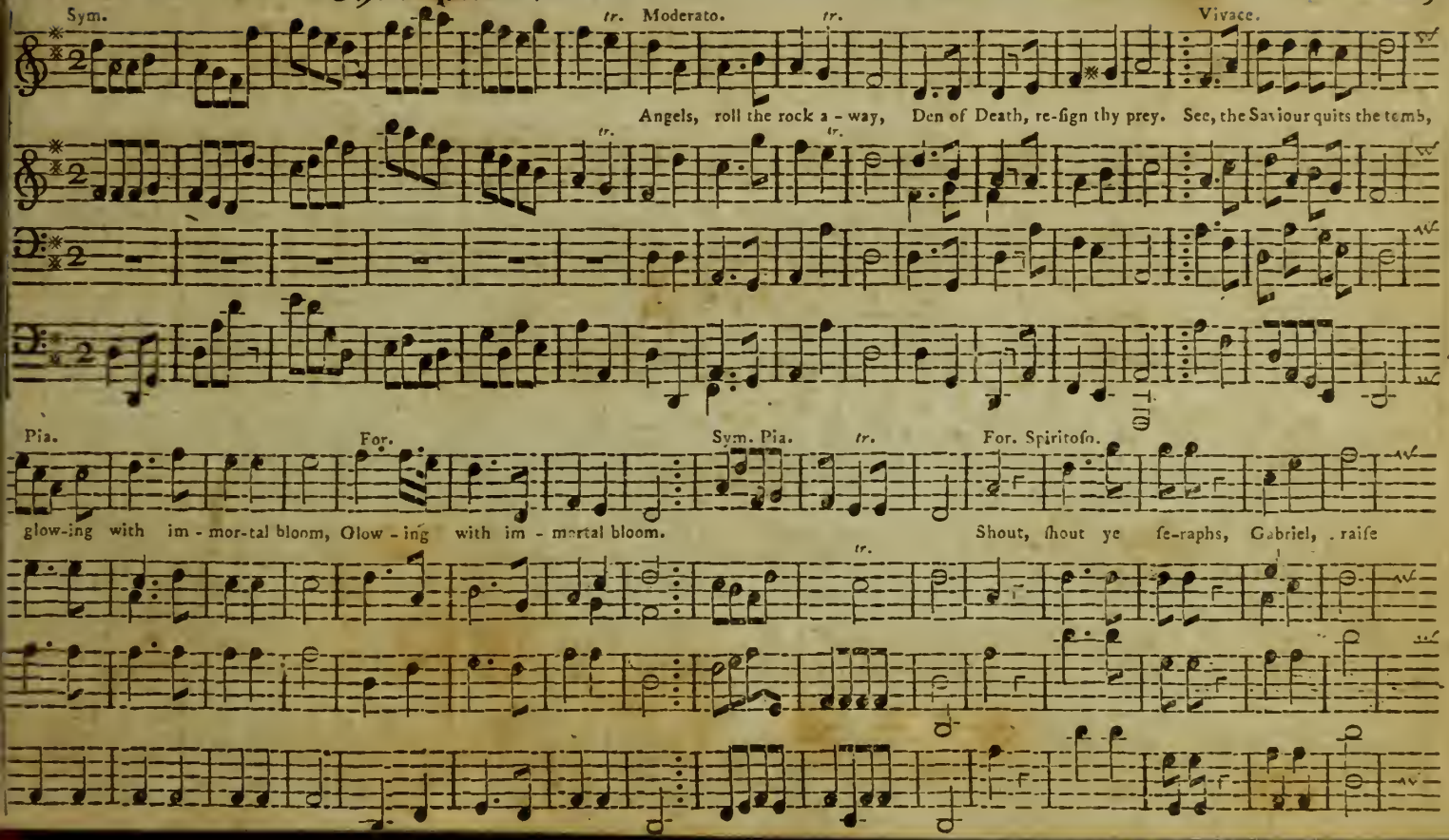

battle mighty, o'er his foes, E - - ter - nal vic - tor crown'd. In battle mighty, o'er his foes, E - ter - nal victor crown'd. E -
Stoccato.
ect your heads ye gates, unfold In state to en-ter-tain The king of glo - ry, see he comes, With all his shin-ing train. Who is this king of glory ?

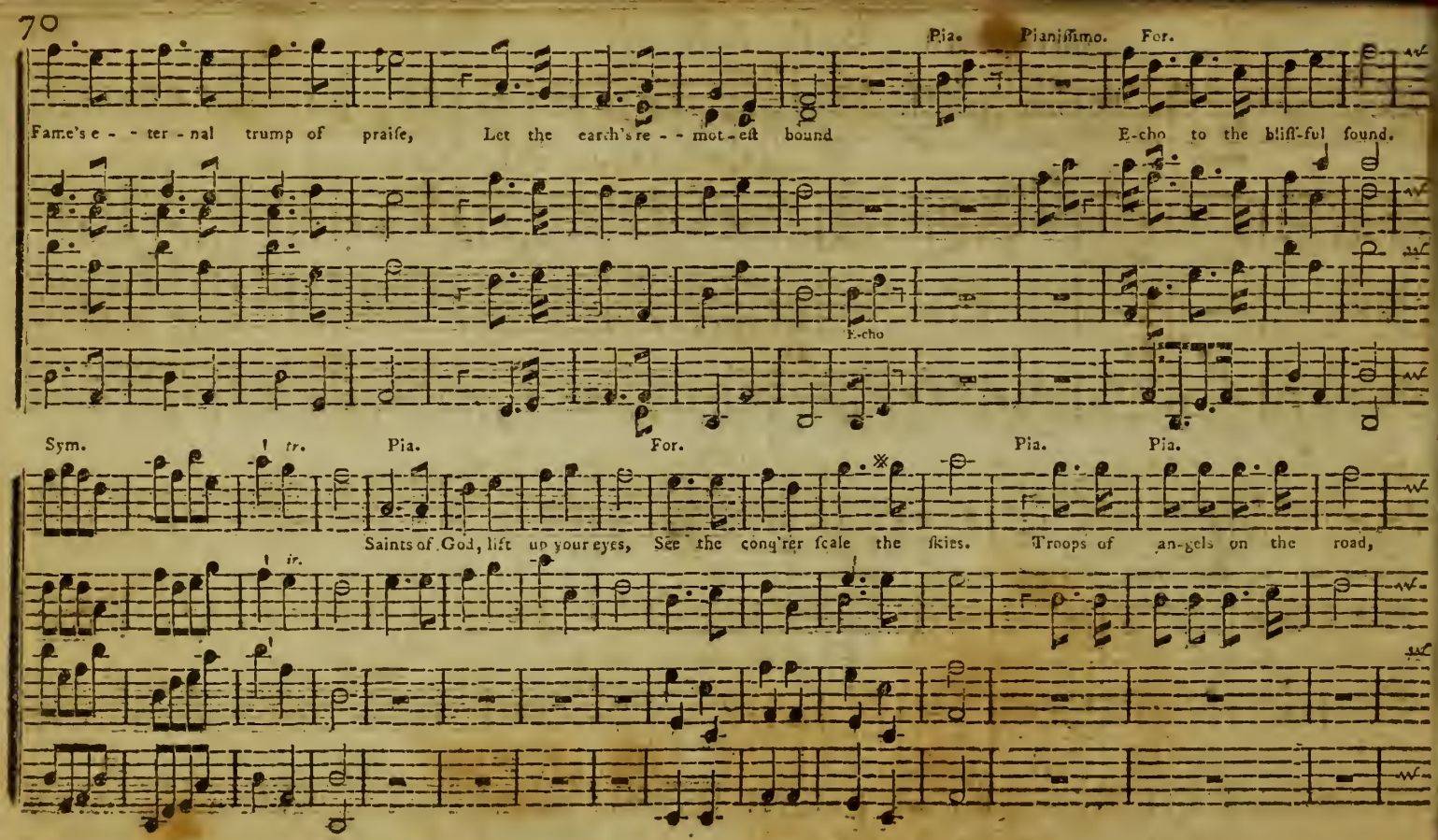
Pia. For. Moderato. Fortiſſimo.



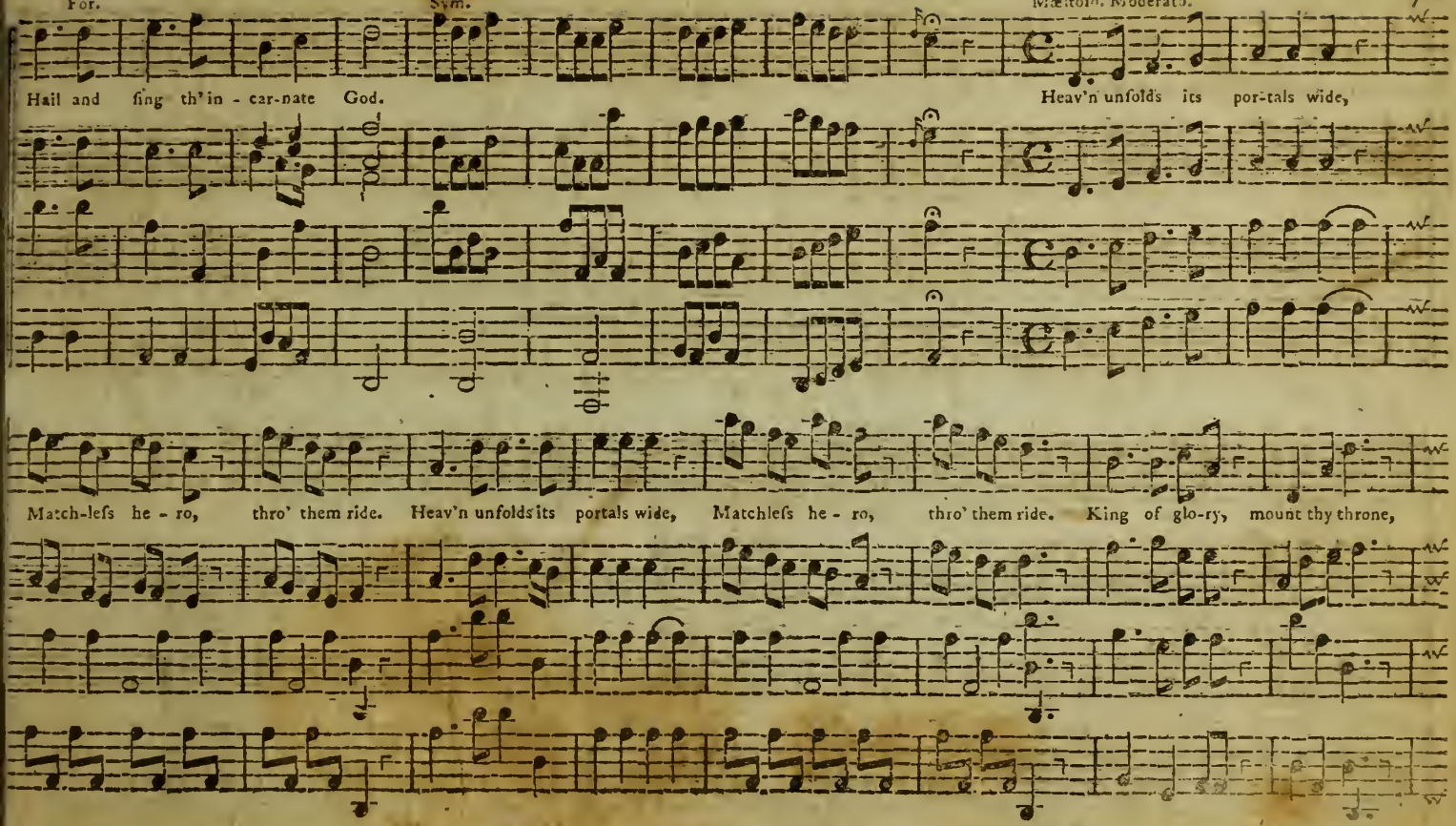
Oxford.




Sym.
tr.
Moderato.
tr.
Vivace.
Angels, roll the rock a - way, Den of Death, re-sign thy prey. See, the Saviour quits the tomb,
tr.
tr.
Pia.
For.
Sym. Pia.
tr.
For. Spiritoso.
glow-ing with im - mor-tal bloom, Glow - ing with im - mortal bloom.
Shout, shout ye se-raphs, Gabriel, raise
tr.


70
Pia. Pianiſſimo. For.
Fame's e - - ter - nal trump of praiſe, Let the earth's re - - mot - eſt bound E-cho to the bliſſ-ful ſound.
E-cho
Sym. tr. Pia. For. Pia. Pia.
Saints of God, lift up your eyes, See the conq'rer ſcale the ſkies. Troops of an-gels on the road,
tr.

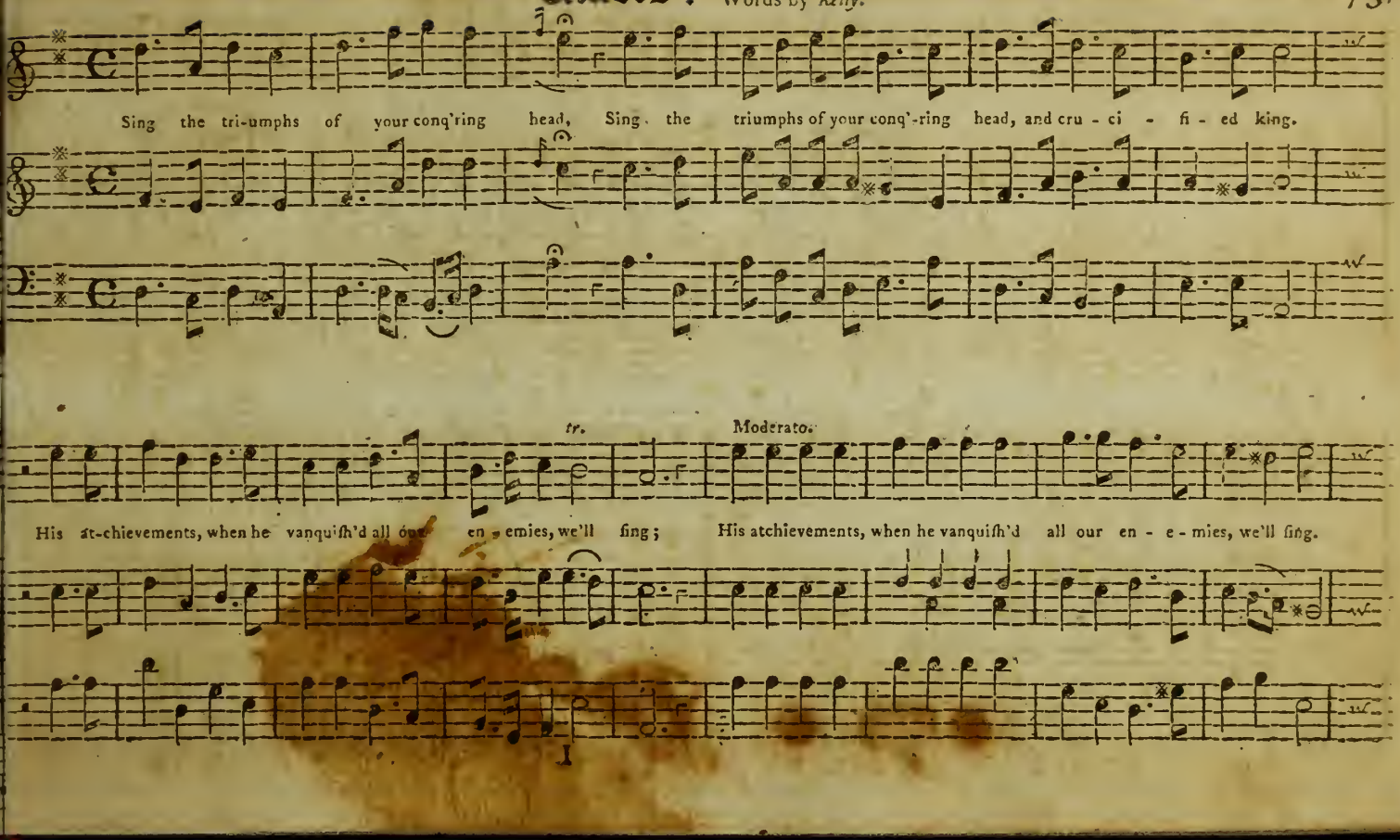
For. Sym. Mæstoso. Moderato.



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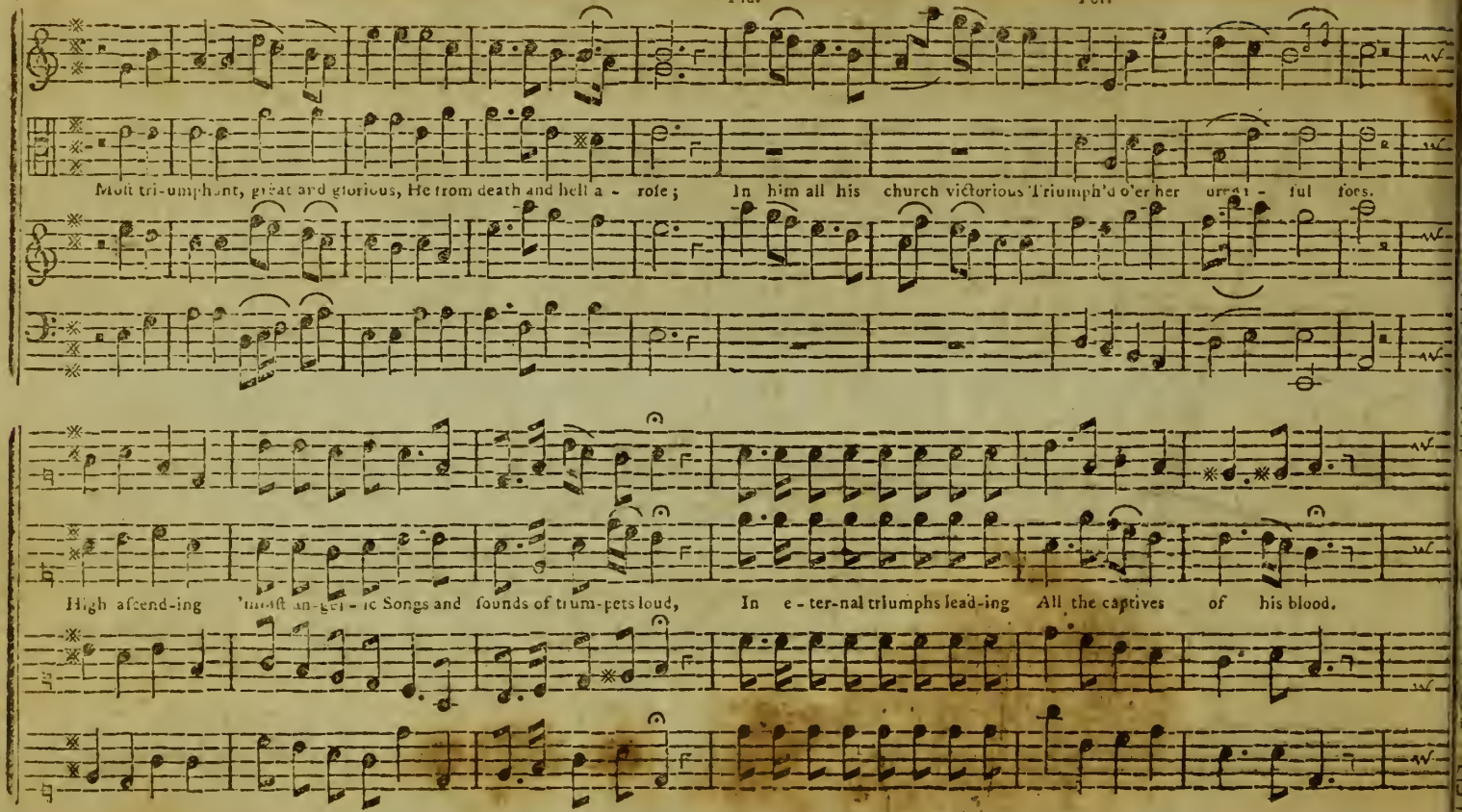

Moderato.
Boundless em-pire is thine own. King of glo-ry, mount thy throne, Boundless empire is thine own. Hal - le - lu - jah,
Crescendo.
Hal - le - lu-jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A-men. A-men A - - men.

Honors. Words by *Kelly*.



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Pia. For.


Most tri-umphant, great and glorious, He from death and hell a - rose; In him all his church victorious Triumph'd o'er her griev - ful foes.
High ascend-ing Almost an-gel - ic Songs and sounds of trum-pets loud, In e - ter-nal triumphs lead-ing All the captives of his blood.

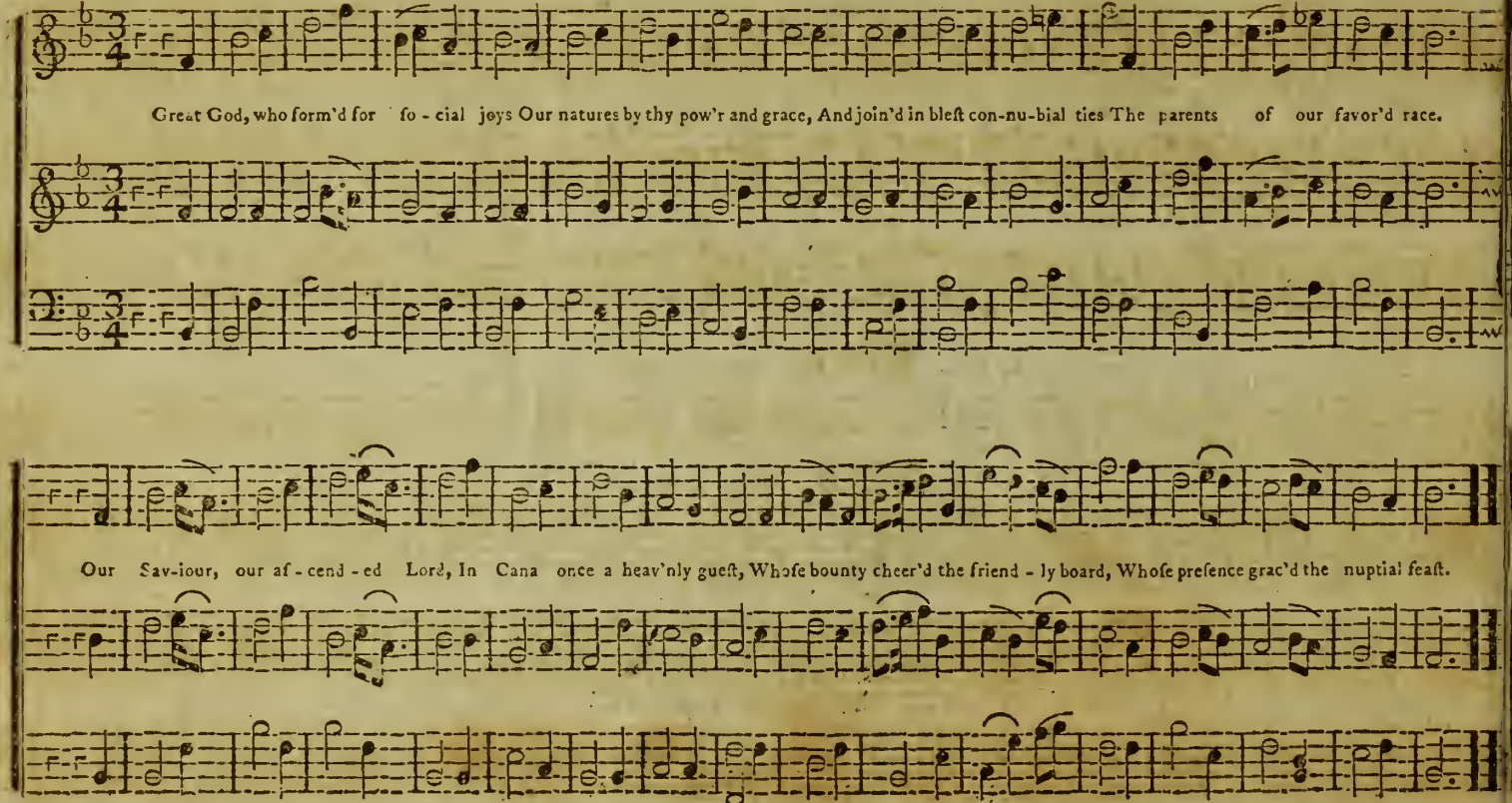
For. Crescendo. Moderato.

Hal - le - lu-jah, Hal - le - lu-jah, Hal - le - lu-jah, Glo - ry, glo - ry, glo - ry, Lord, be thine.

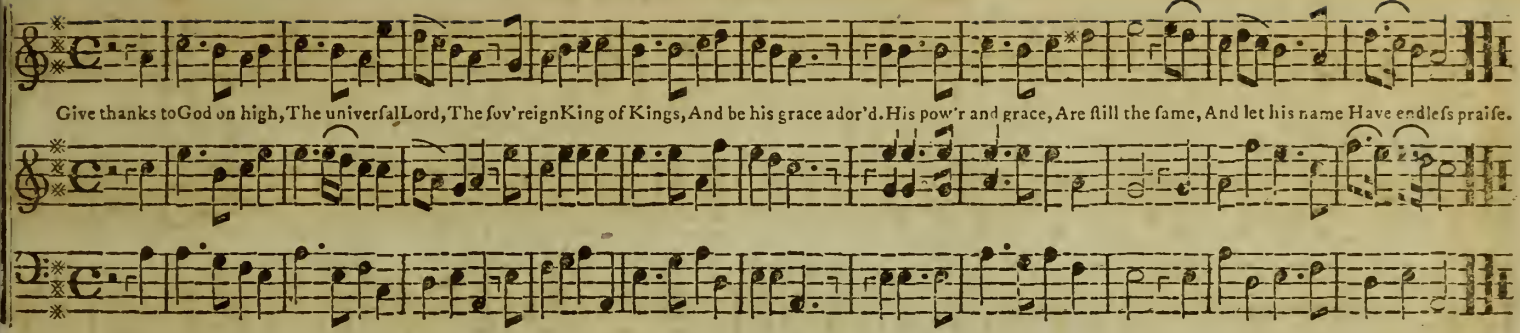
Stow. Words by Dr. *Watts.*

O for a shout of sa - cred joy To God the sov' - reign king, Let ev' - ry land their tongues employ, And hymns of tri - umph sing.

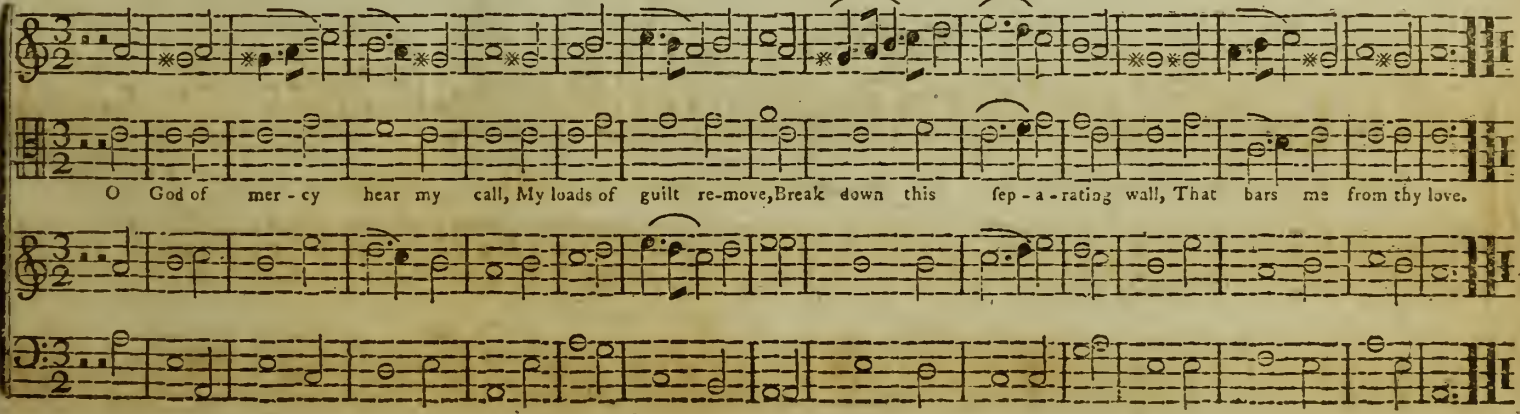
Winchendon. Words by *Barlow.*



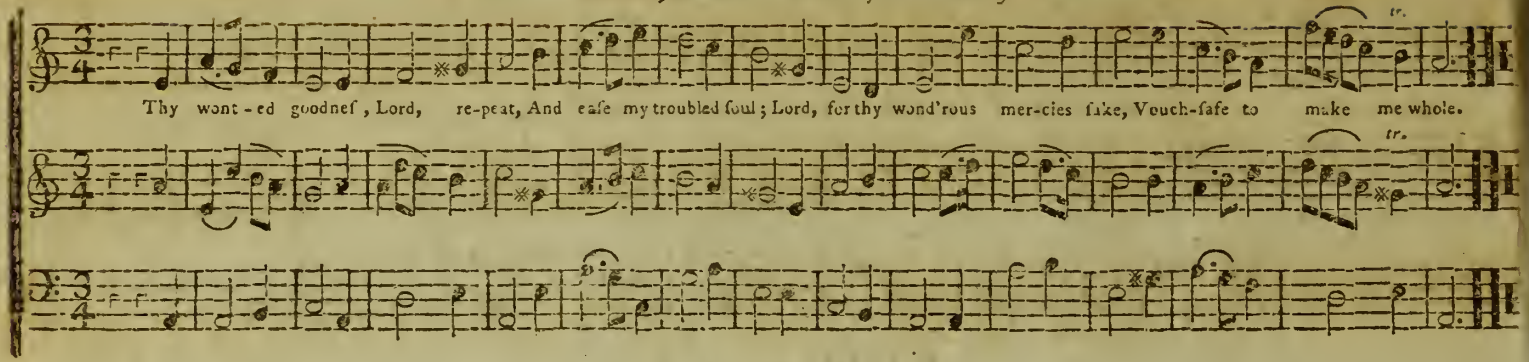
Montfort. Words by Dr. *Watts.*



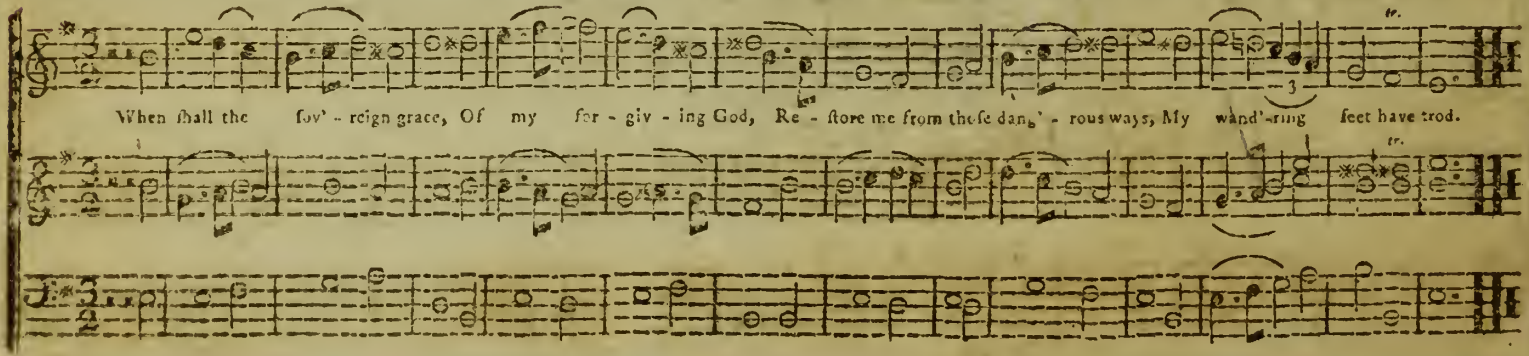
Elden. Words by Dr. *Watts.*



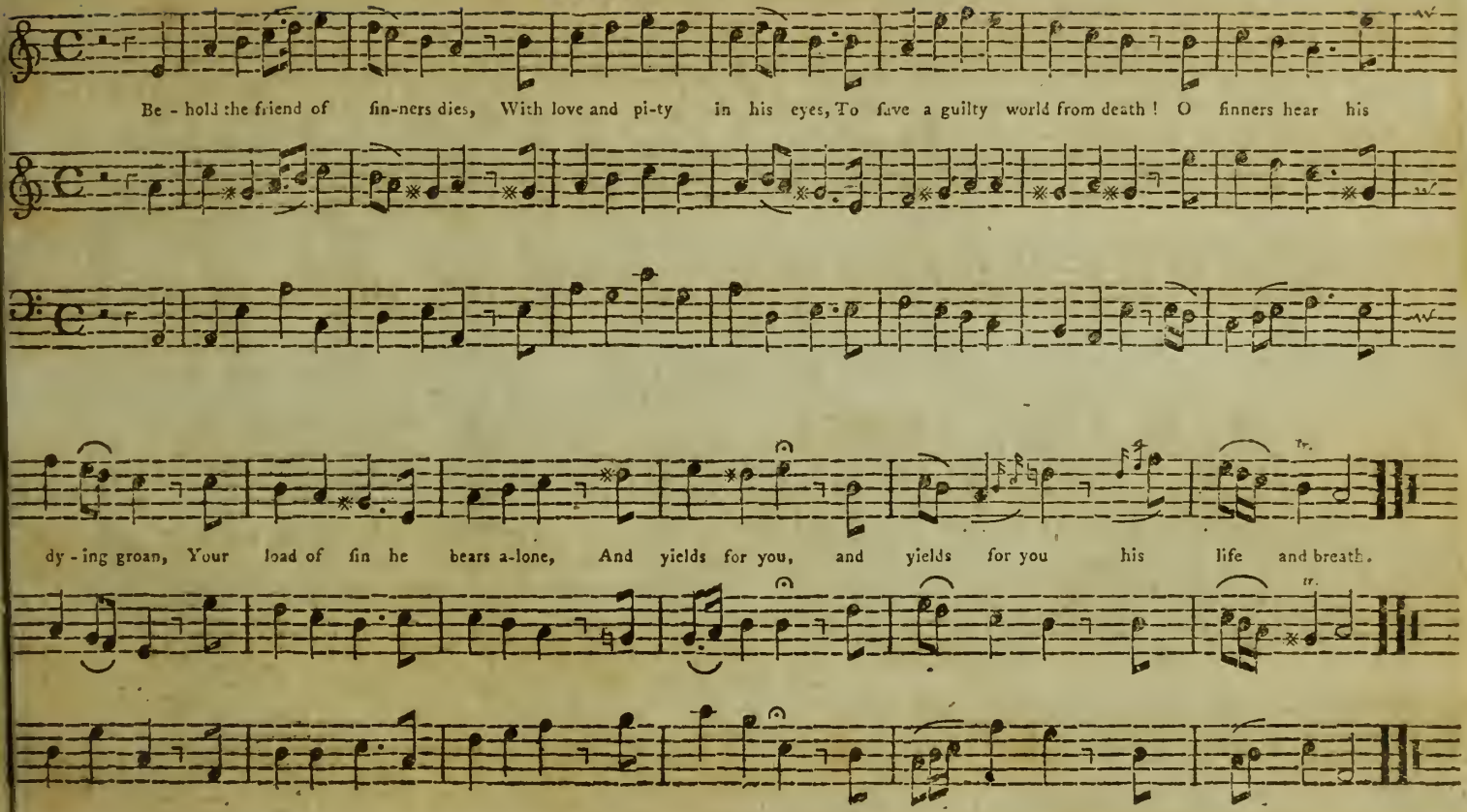
Norham. Words by *Tate & Brady.*



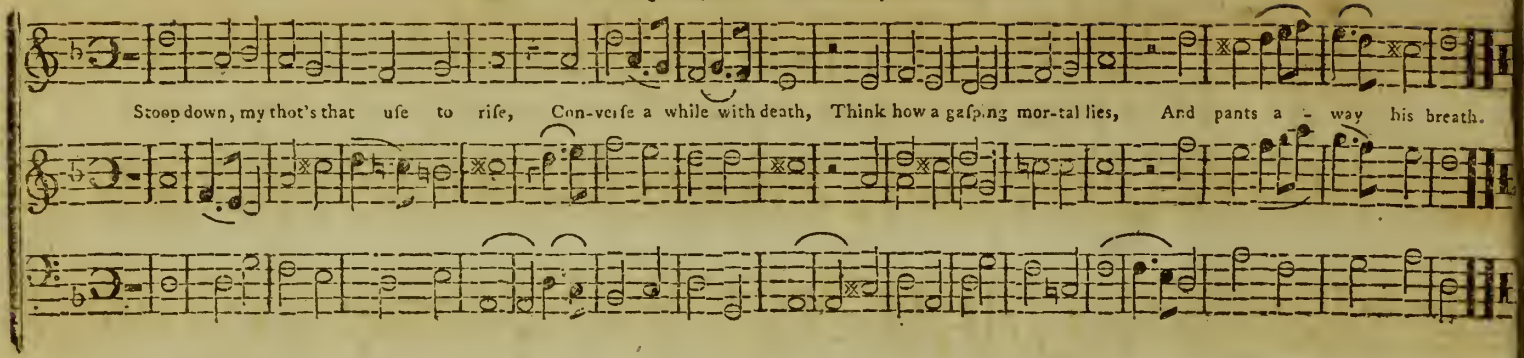
Easton. Words by Dr. *Watts.*



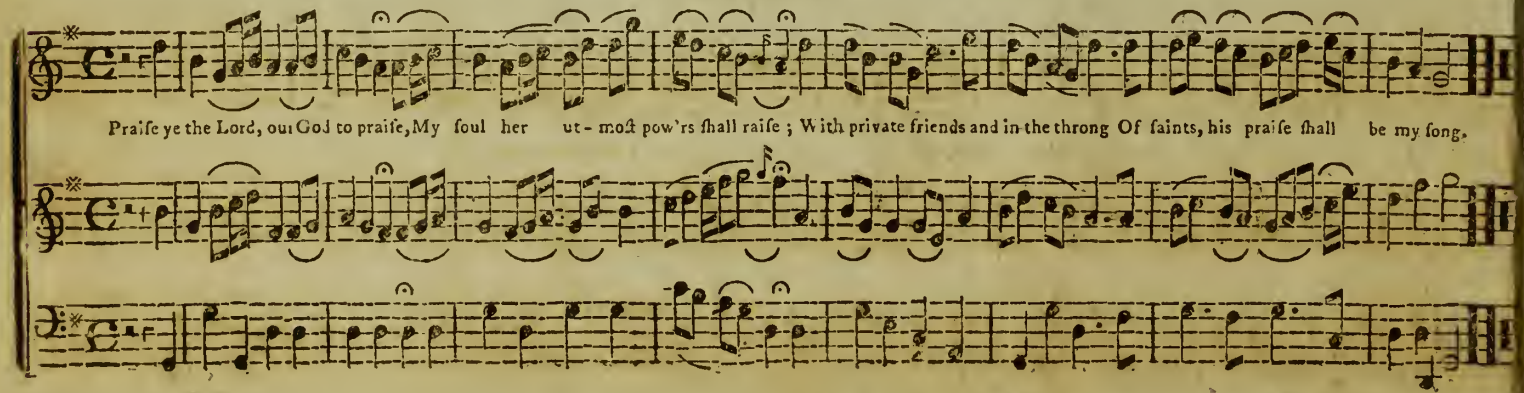
Lucern. Words by *Alline.*



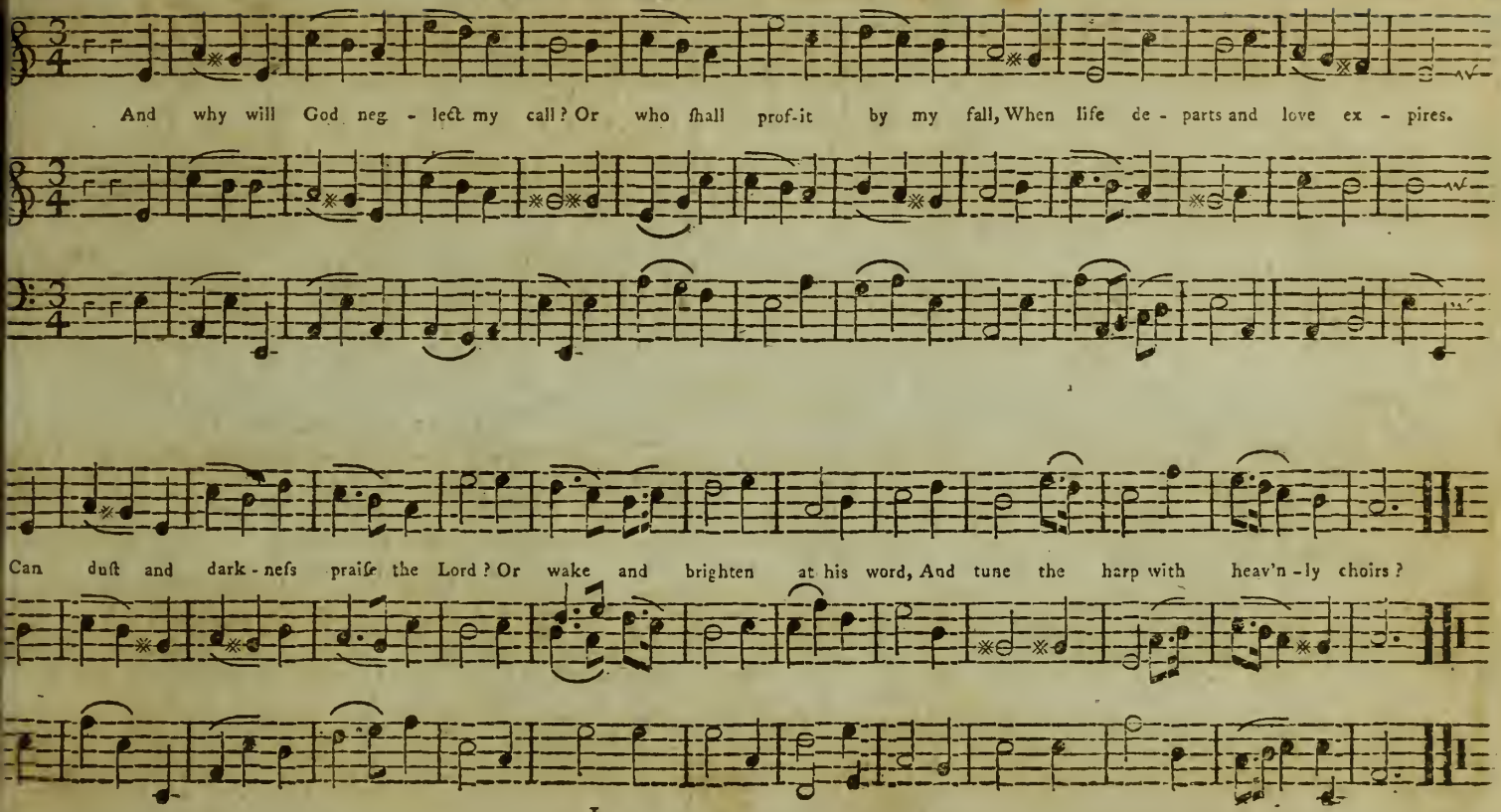
Hague. Words by Dr. *Watts*.



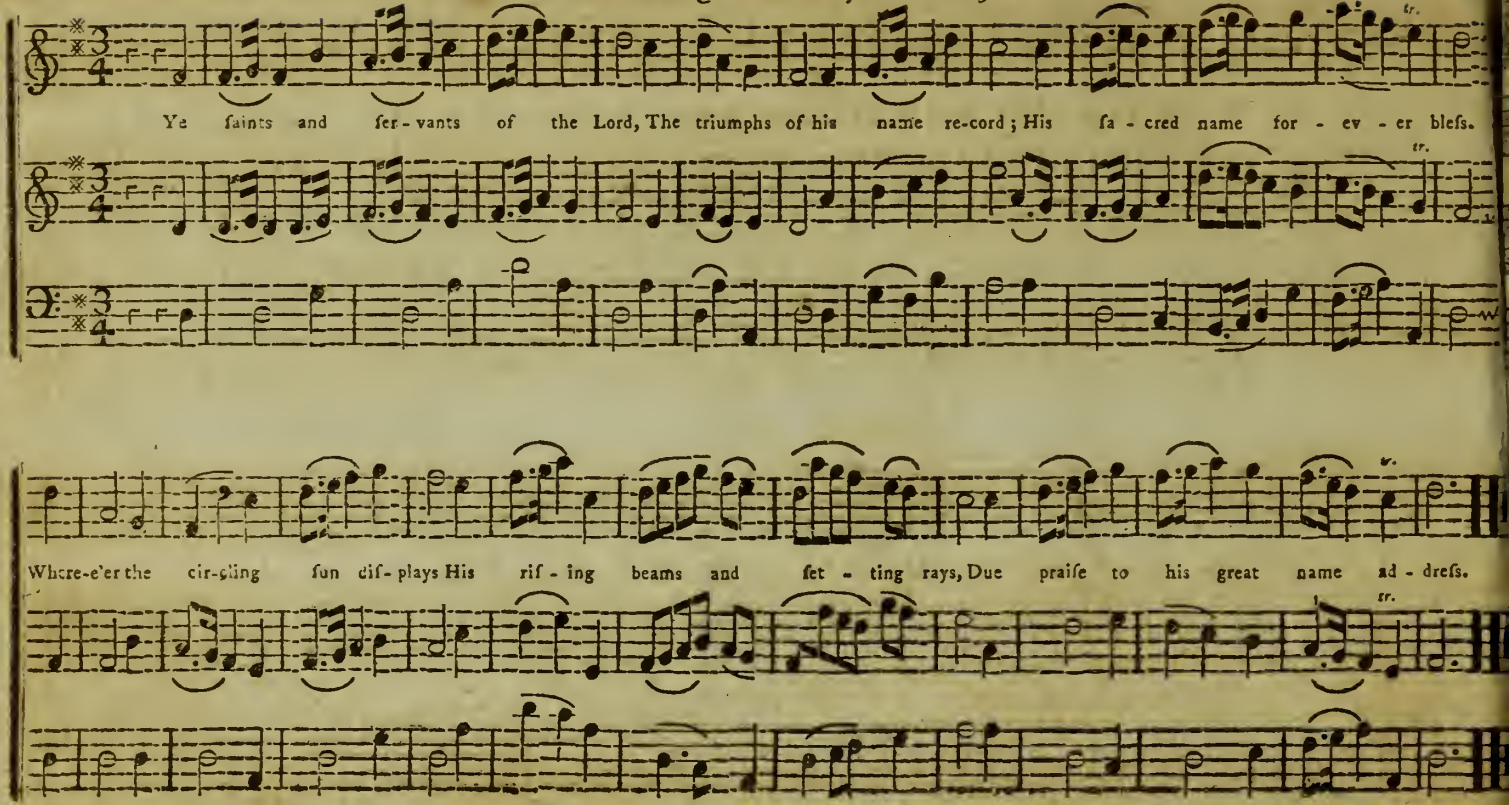
Wellfleet.



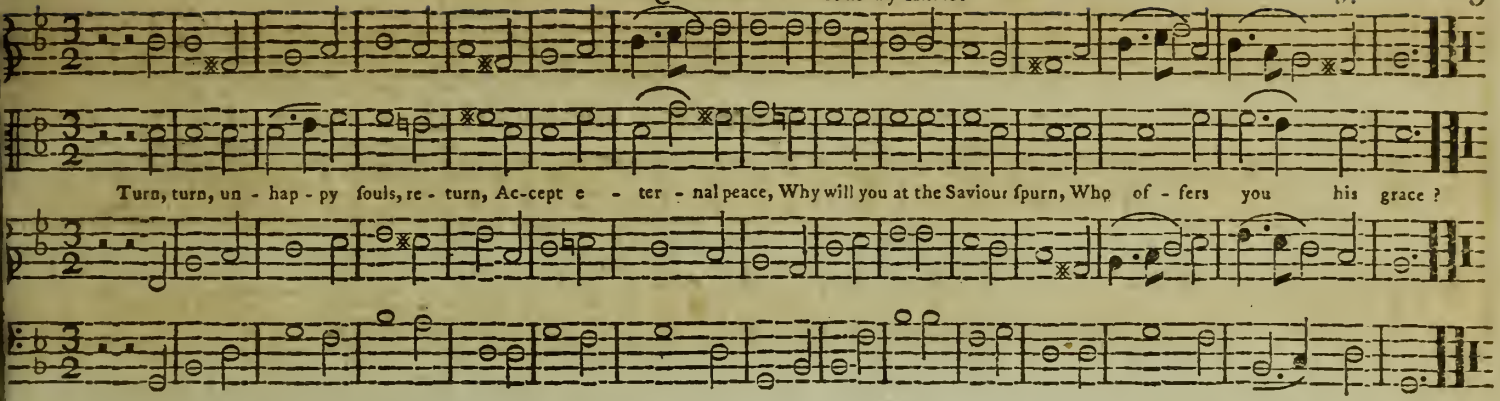
Birmingham. Words by *Barlow.*



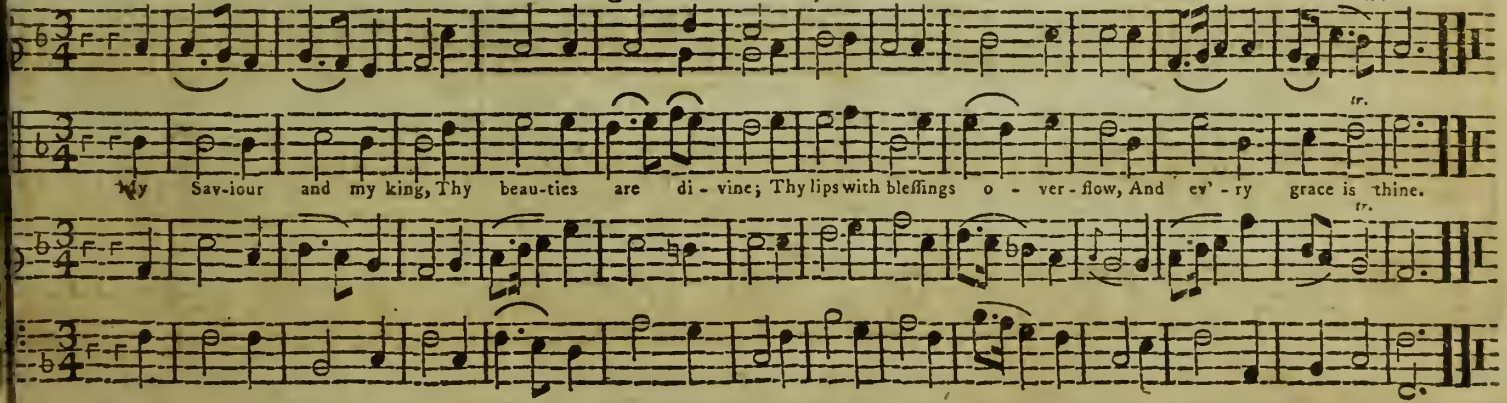
Germany. Words by *Tate & Brady.*



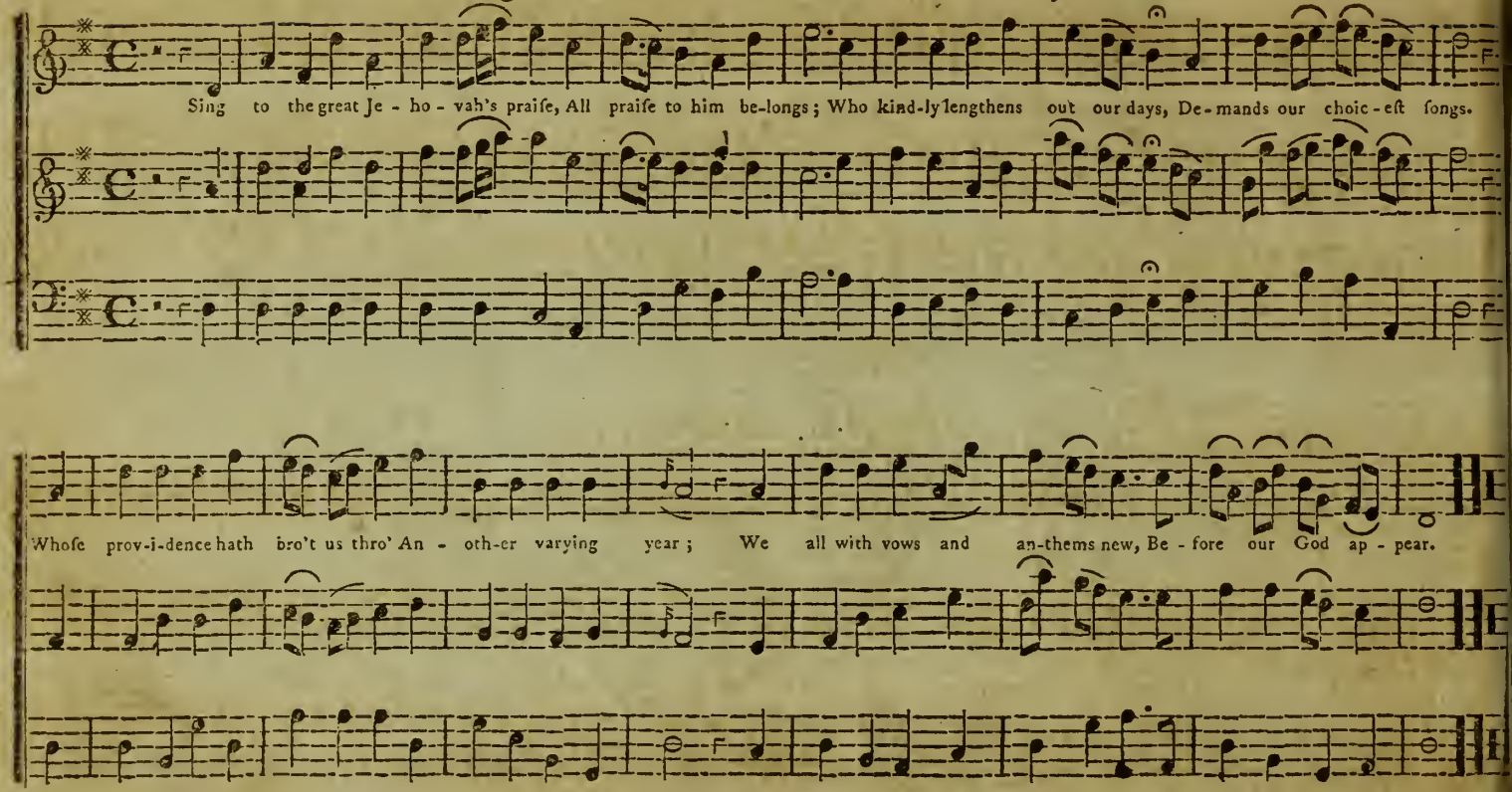
Cyrene. Words by *Alline.*

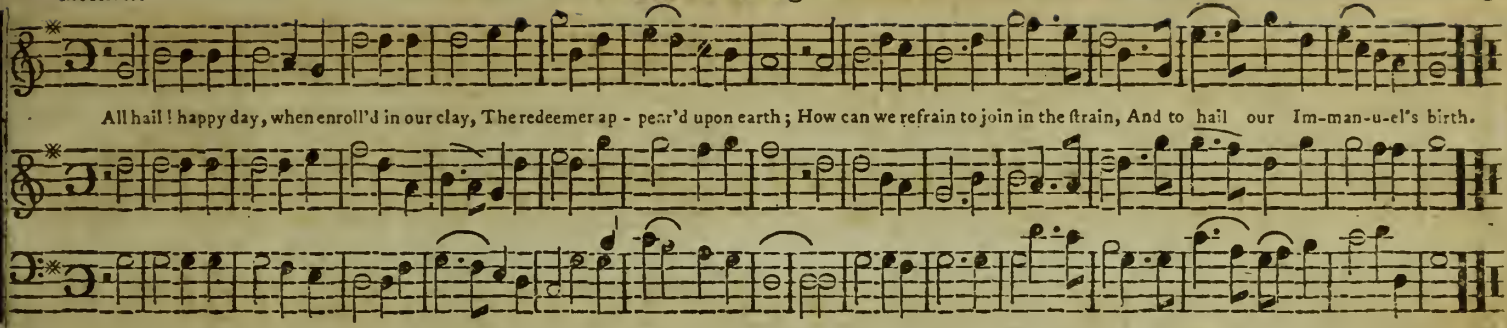


Syria. Words by Dr. *Watts.*

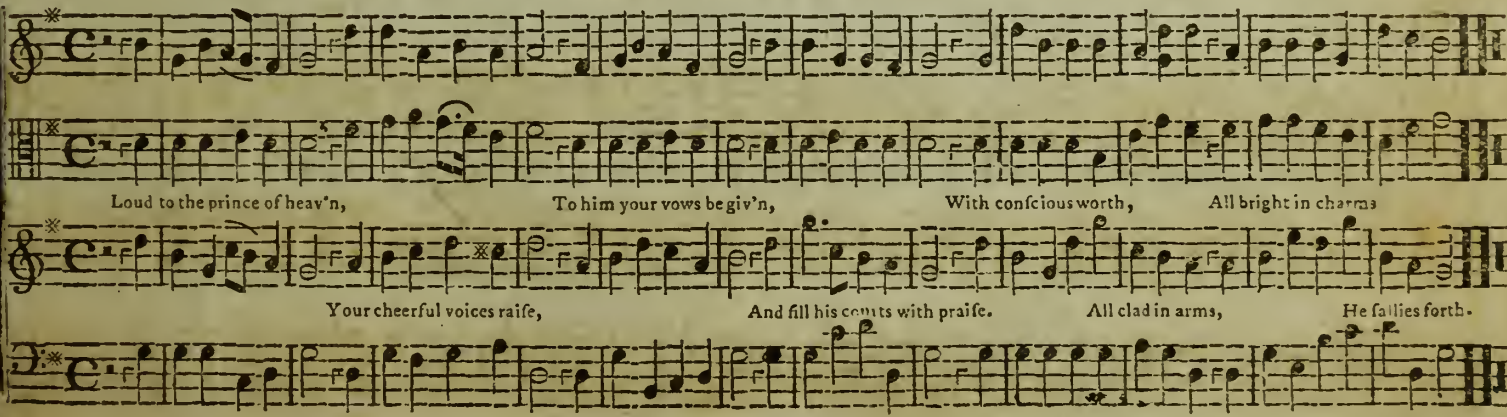


Fayetteville. For New Year's Day.

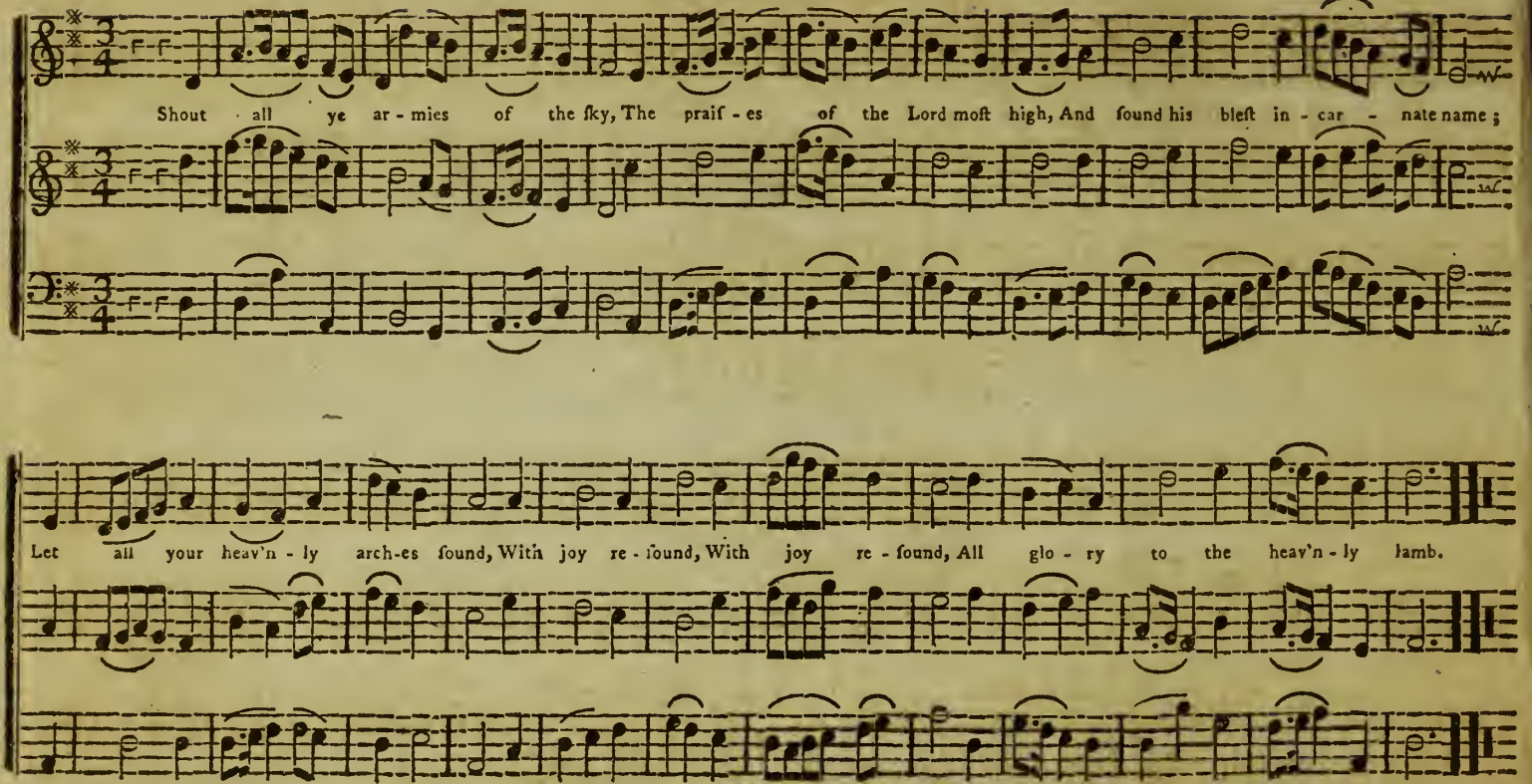




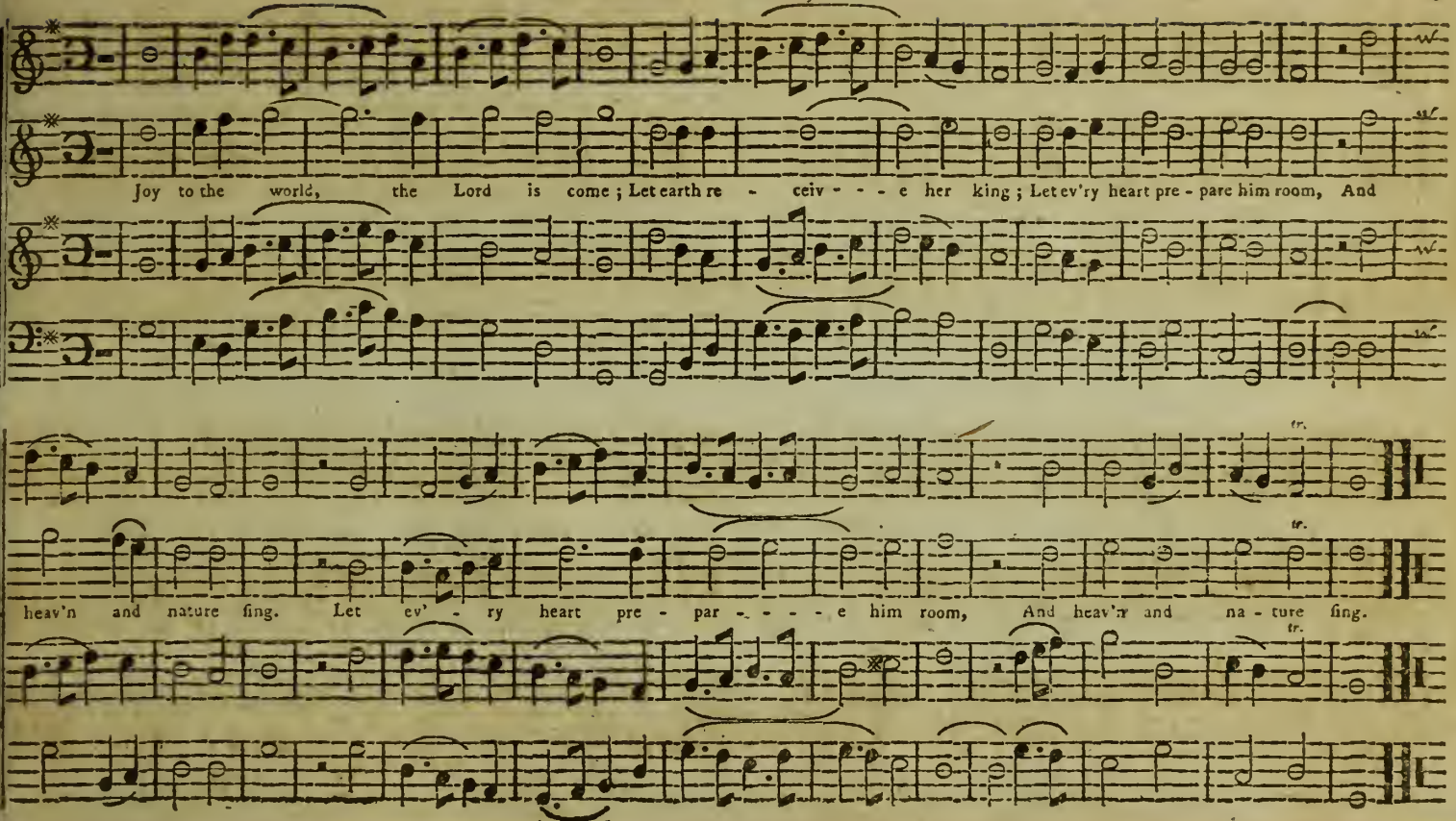
Ulm. Words by Dr. *Doddridge*.



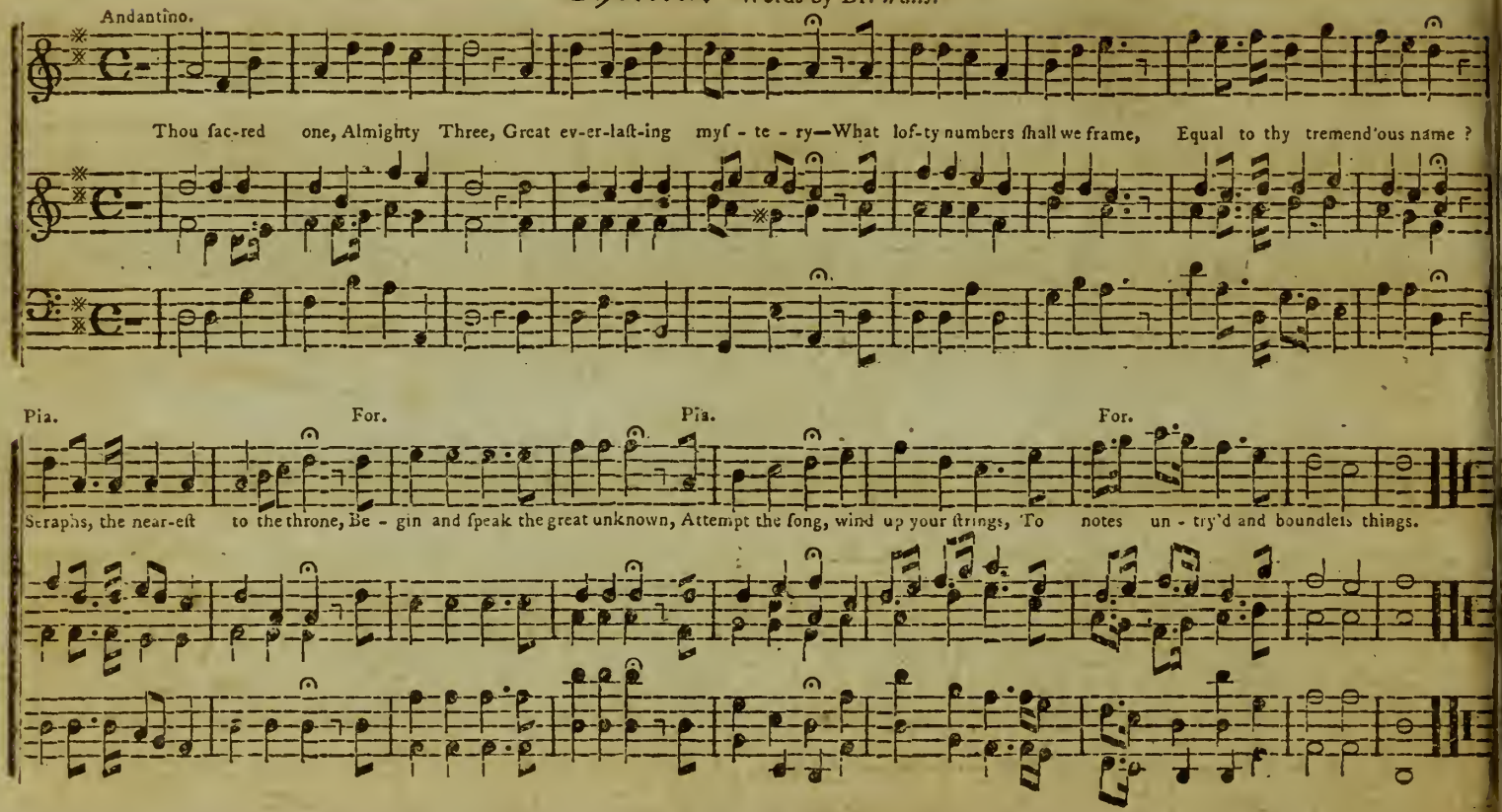
Amdale. Words by *Alline*.



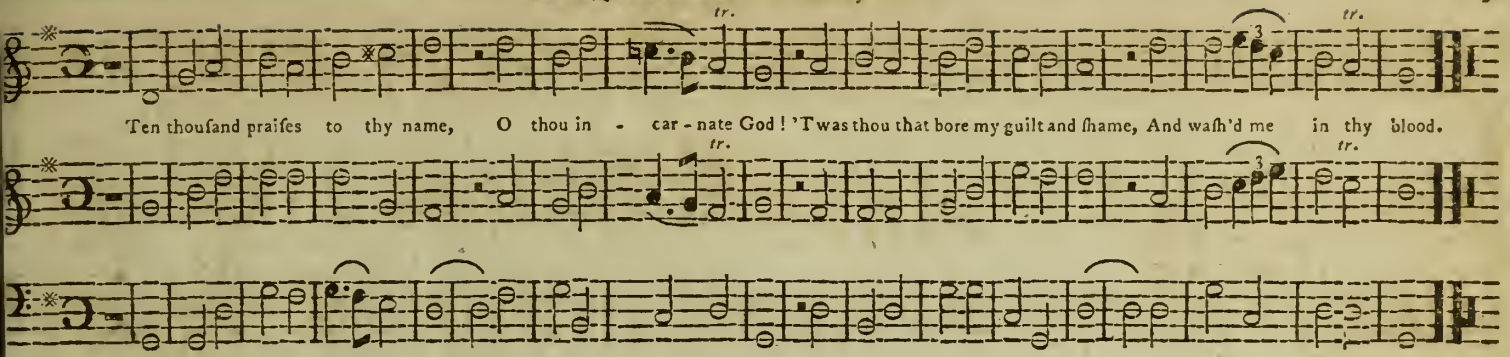
Warsaw. Words by Dr. *Watts*.



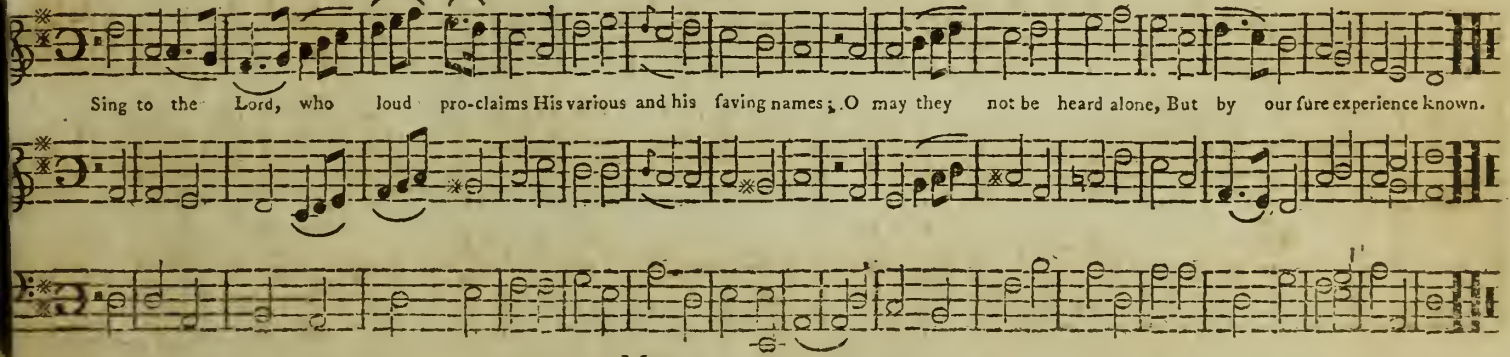
Chelsea. Words by Dr. *Watts.*



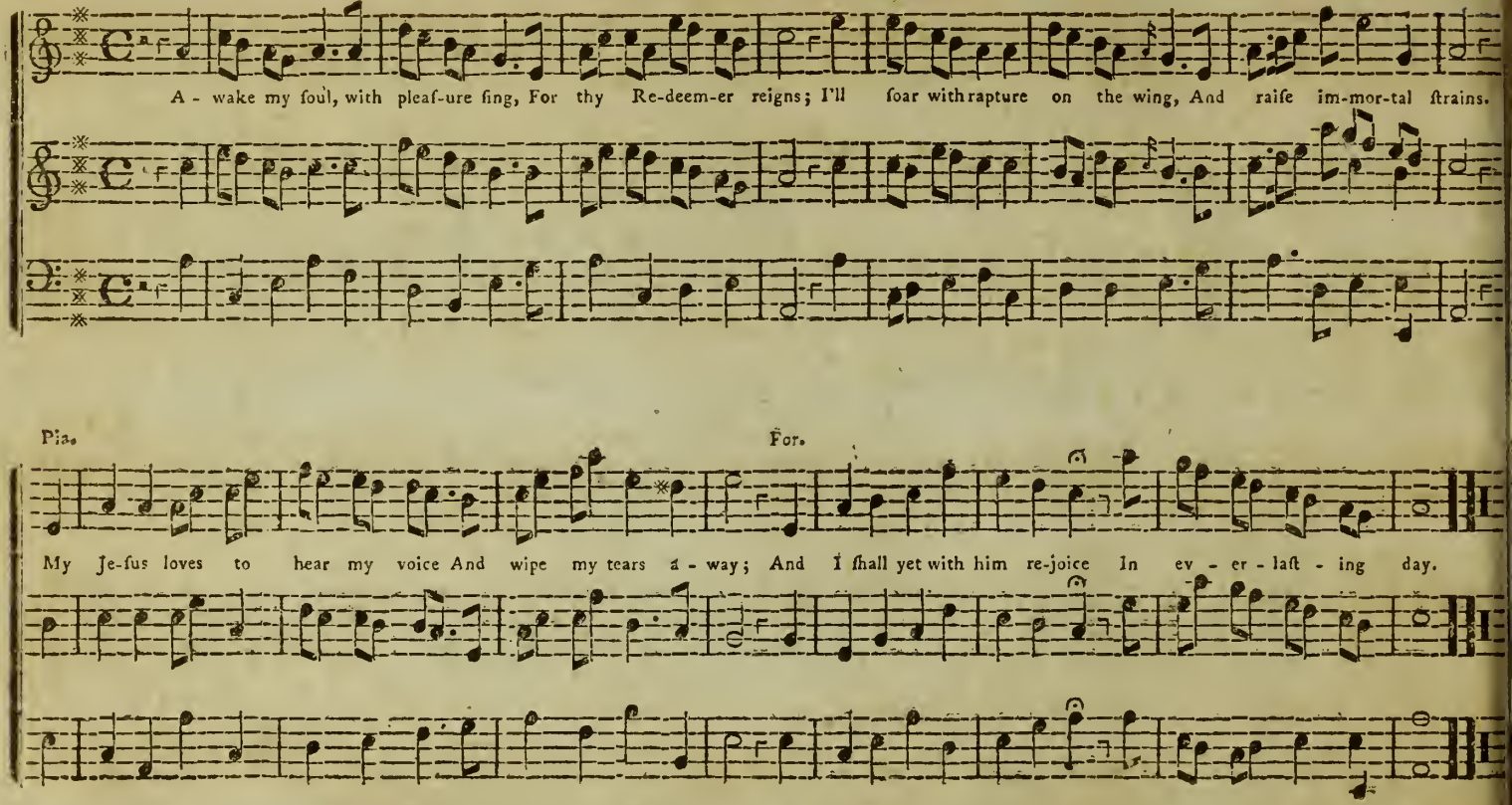
Edgeware. Words by *Alline*.



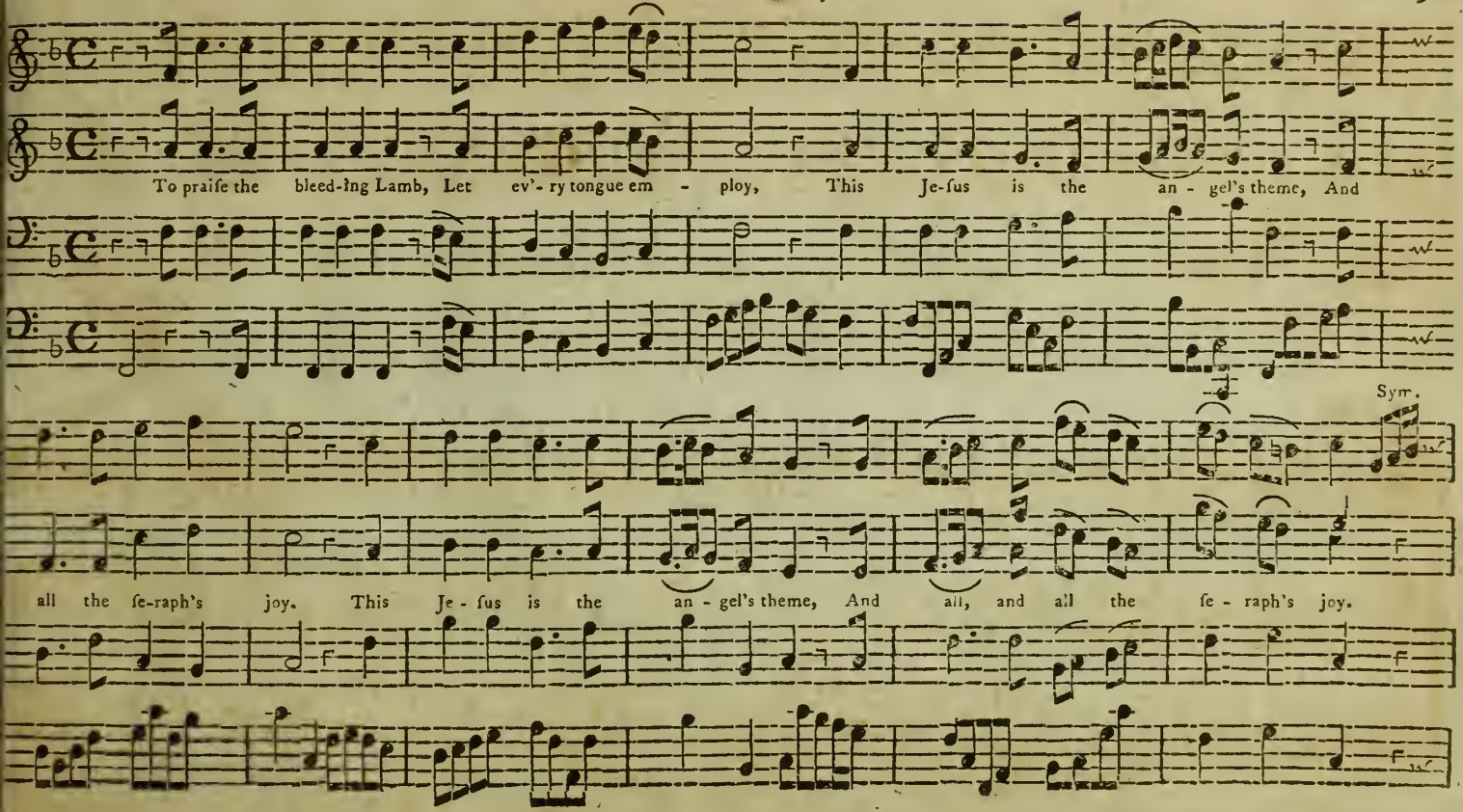
Northington.

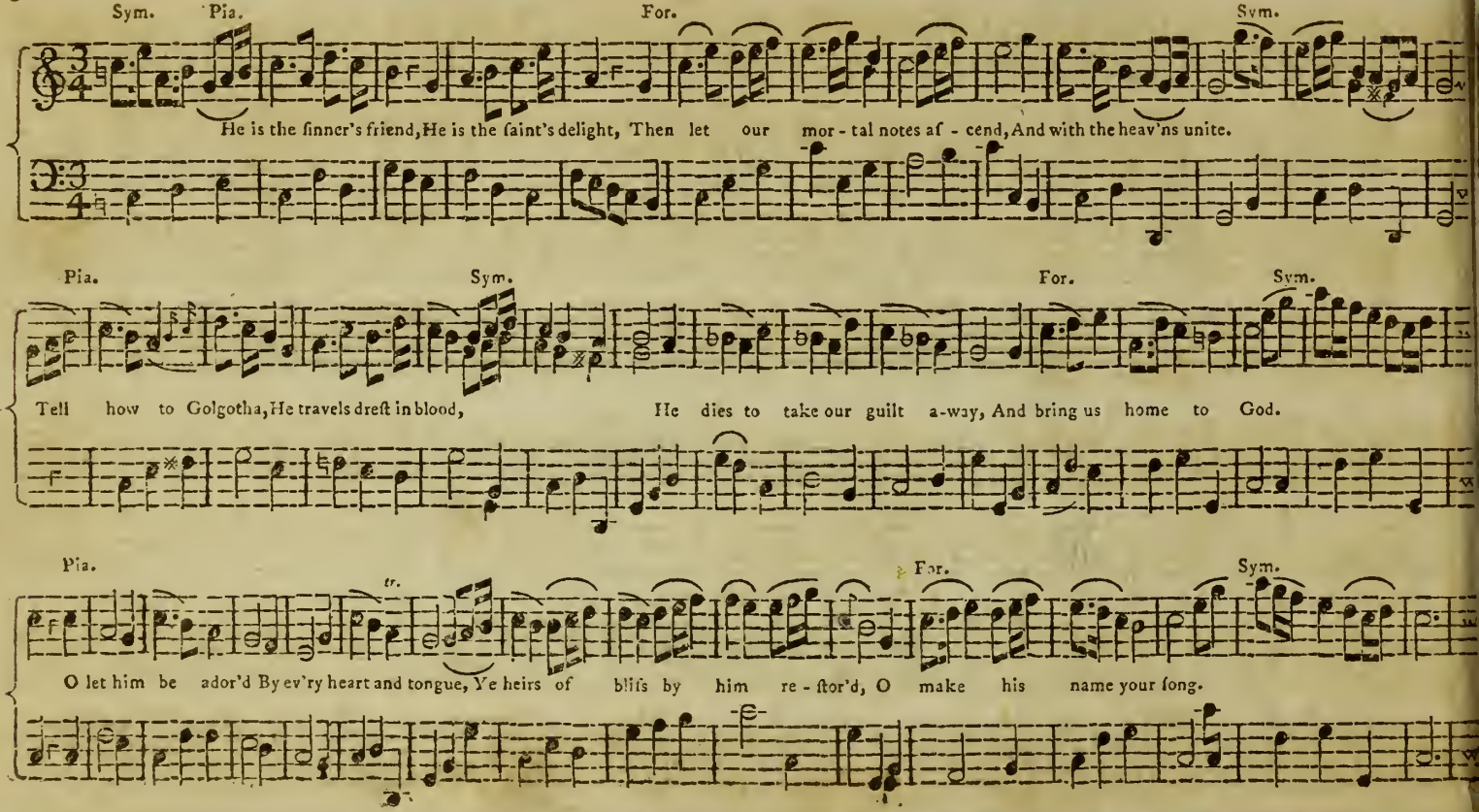


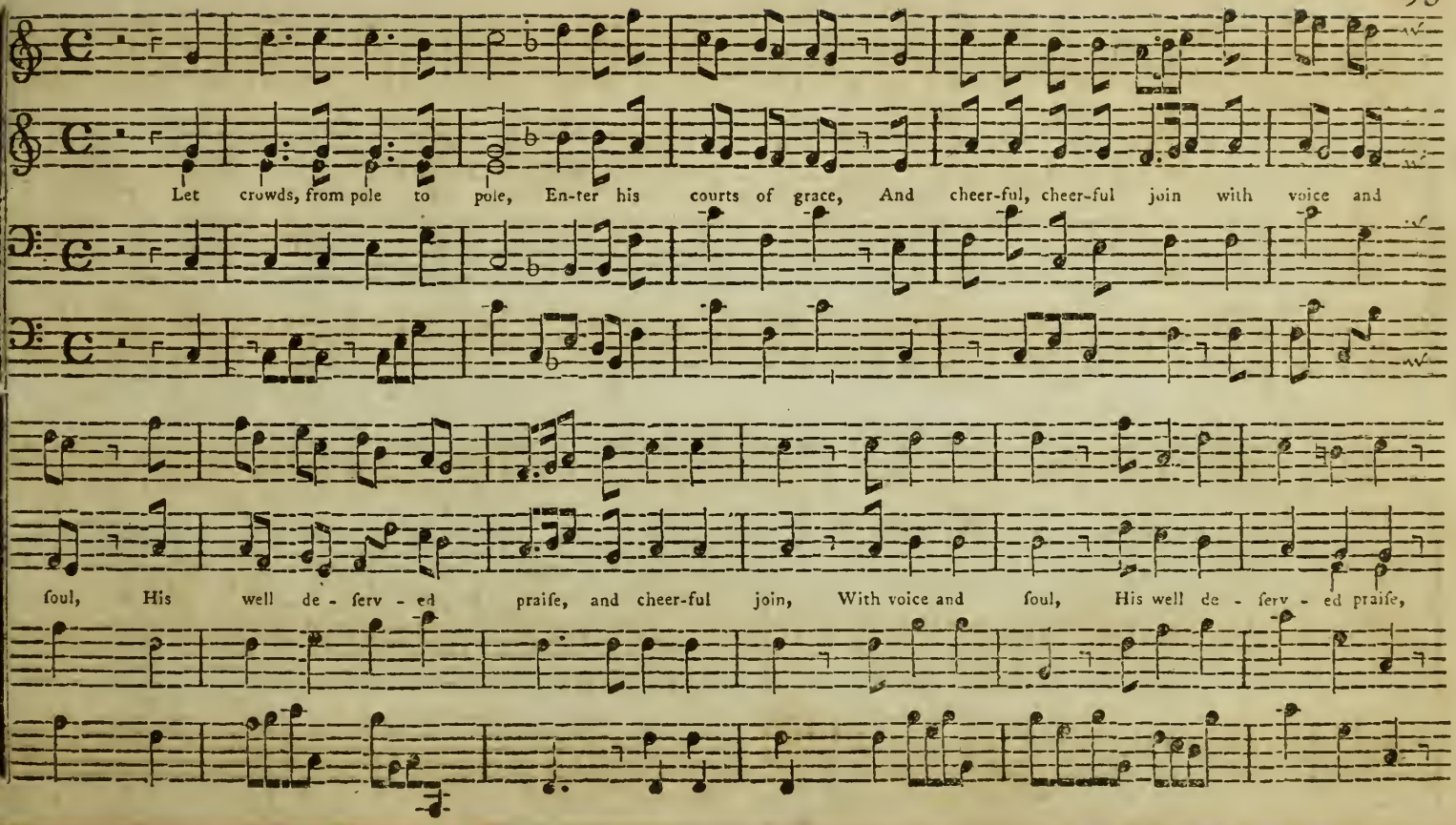
Diſtend. Words by *Alline.*

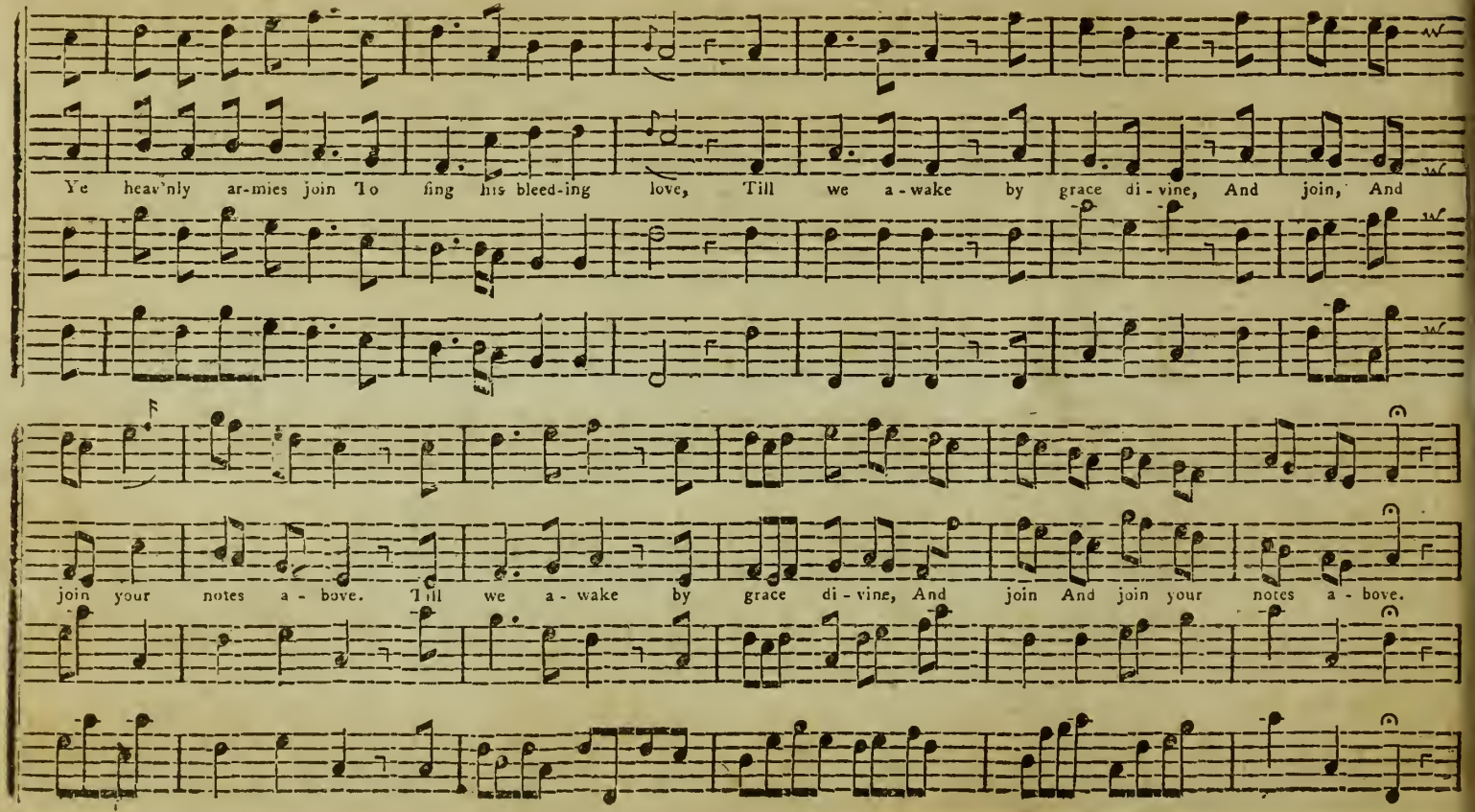


Baltimore. Words by *Alline.*




Sym.
Pia.
For.
Sym.
He is the ſinner's friend, He is the ſaint's delight, Then let our mor - tal notes aſ - cend, And with the heav'ns unite.
Pia.
Sym.
For.
Sym.
Tell how to Golgotha, He travels dreſt in blood, He dies to take our guilt a-way, And bring us home to God.
Pia.
tr.
For.
Sym.
O let him be ador'd By ev'ry heart and tongue, Ye heirs of bliſs by him re - ſtor'd, O make his name your ſong.


Let crowds, from pole to pole, En-ter his courts of grace, And cheer-ful, cheer-ful join with voice and
foul, His well de - ſerv - ed praiſe, and cheer-ful join, With voice and foul, His well de - ſerv - ed praiſe,

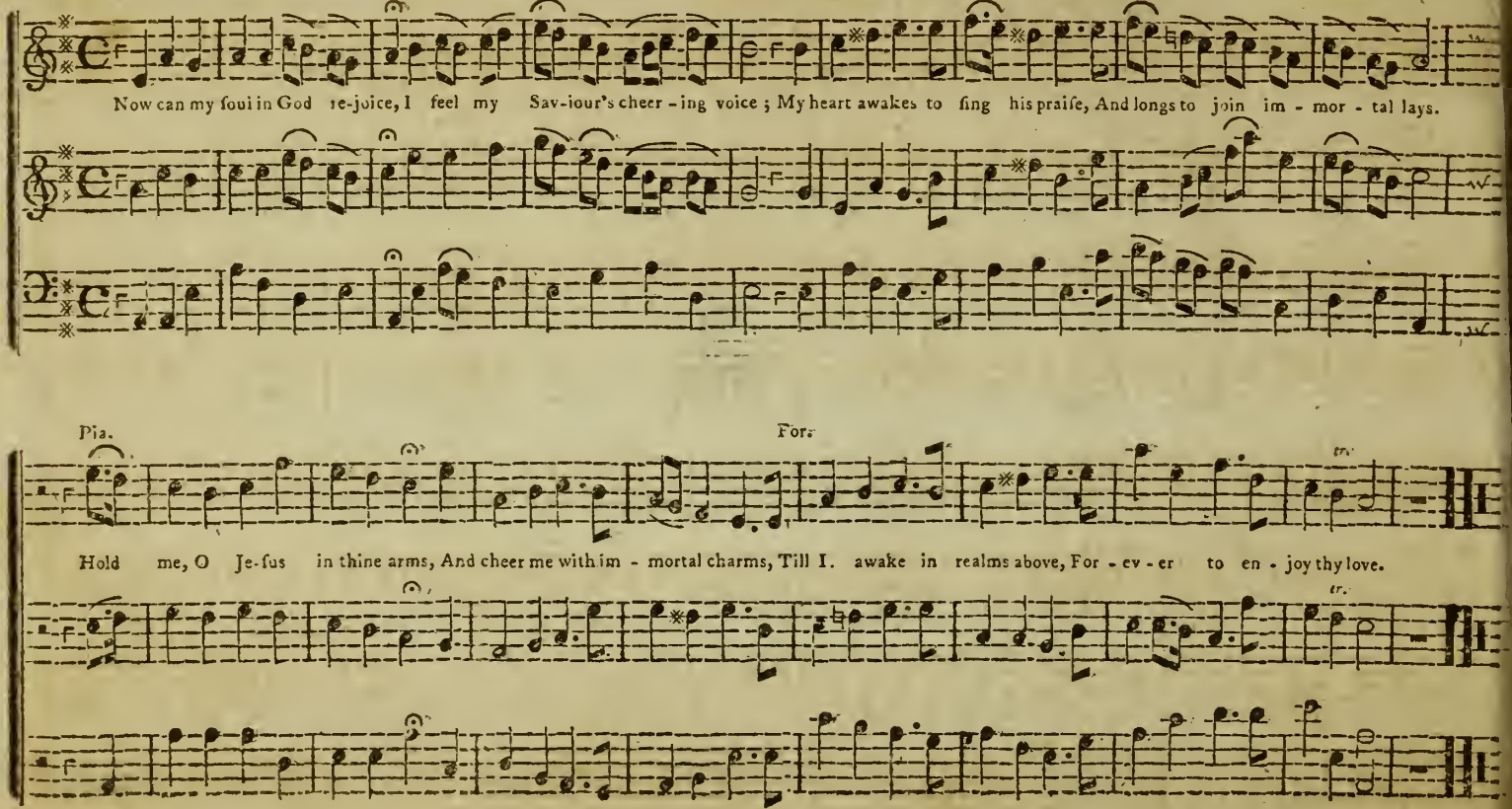

Ye heav'nly ar-mies join To sing his bleed-ing love, Till we a-wake by grace di-vine, And join, And
join your notes a-bove. Till we a-wake by grace di-vine, And join And join your notes a-bove.

Chorus.

There his all wor - thy name Shall be our ſweet em - ploy, There we ſhall found his glo - rious praiſe In

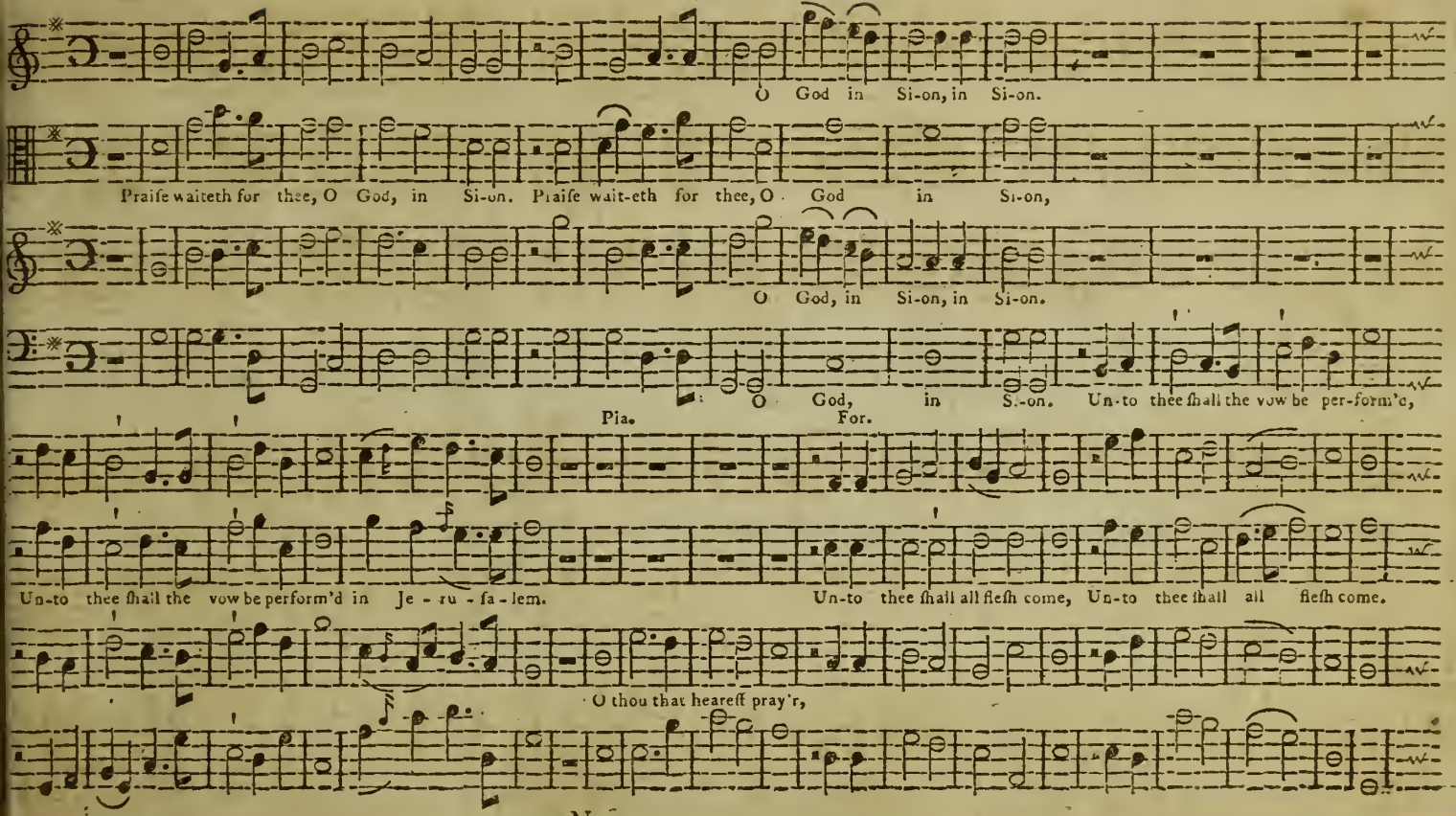
ev - er - laſt - ing joy. There we ſhall found his glo - rious praiſe In ev - er - laſt - ing joy.

Dunferlin. Words by *Alline*.

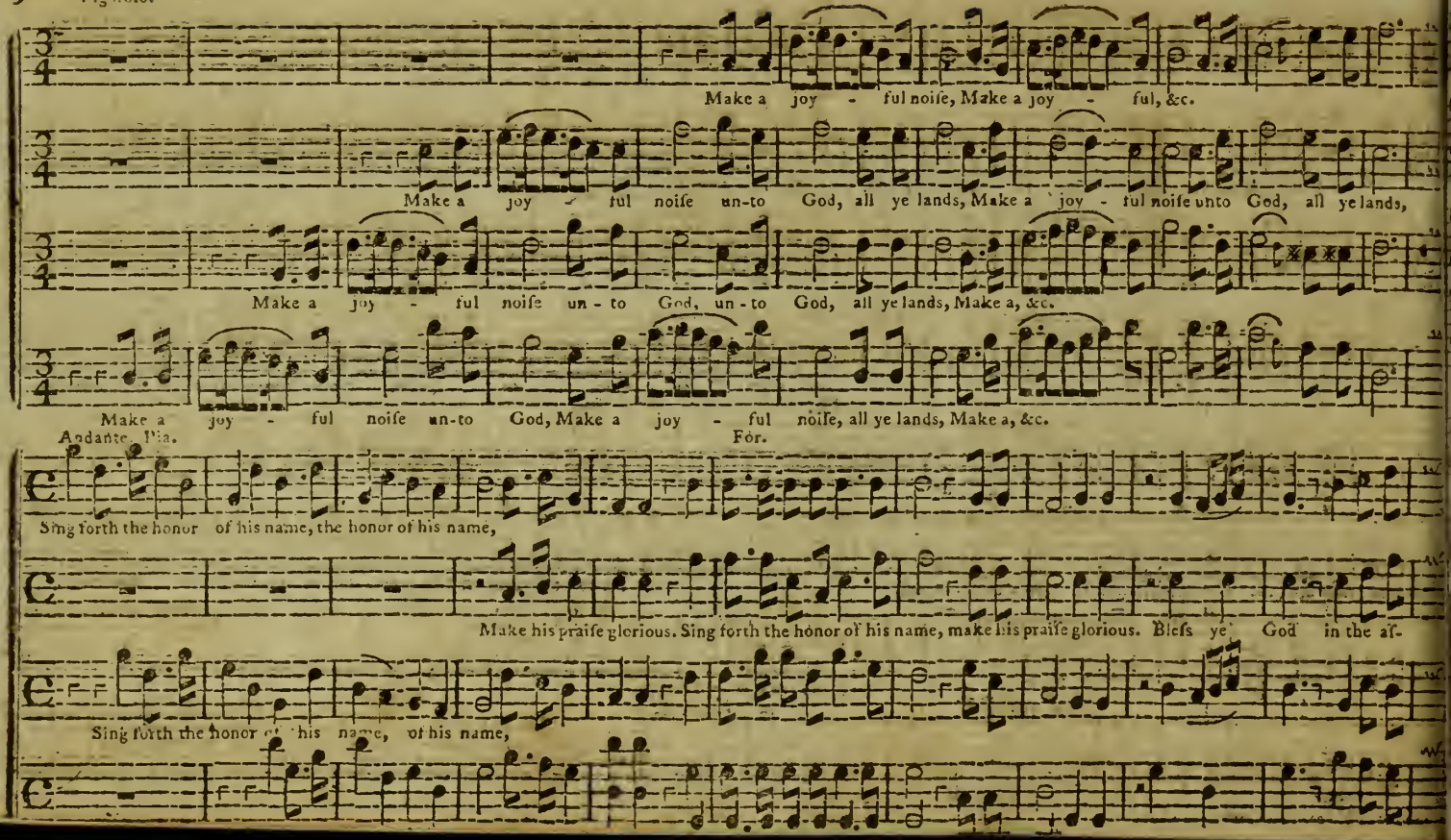


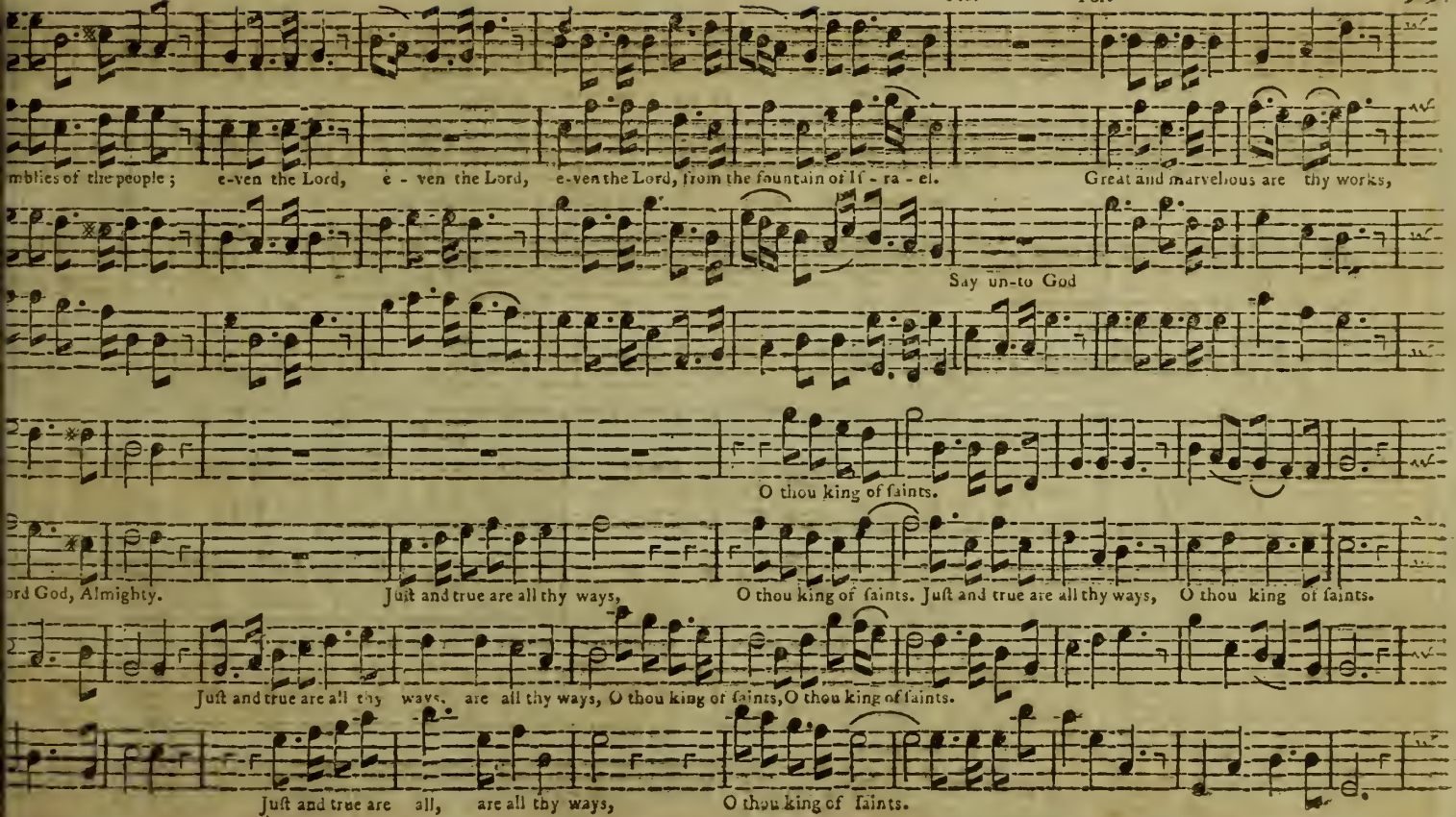
Anthem.

Moderato.



Vigoroso.


Make a joy - ful noiſe, Make a joy - ful, &c.
Make a joy - ful noiſe un-to God, all ye lands, Make a joy - ful noiſe unto God, all ye lands,
Make a joy - ful noiſe un - to God, un - to God, all ye lands, Make a, &c.
Make a joy - ful noiſe un-to God, Make a joy - ful noiſe, all ye lands, Make a, &c.
Andante Pia.
For.
Sing forth the honor of his name, the honor of his name,
Make his praiſe glorious. Sing forth the honor of his name, make his praiſe glorious. Bleſs ye God in the aſ-
Sing forth the honor of his name, of his name,


mblies of the people; e-ven the Lord, e - ven the Lord, e-ven the Lord, from the fountain of If - ra - el.
Great and marvelous are thy works,
Say un-to God
O thou king of ſaints.
ord God, Almighty.
Juſt and true are all thy ways,
O thou king of ſaints. Juſt and true are all thy ways,
O thou king of ſaints.
Juſt and true are all thy ways, are all thy ways, O thou king of ſaints, O thou king of ſaints.
Juſt and true are all, are all thy ways,
O thou king of ſaints.

Pia. For.

Great is the Lord, Great is the Lord, Great is the Lord, and greatly to be praiſ'd, His righteouſneſs endureth for - ev - er.

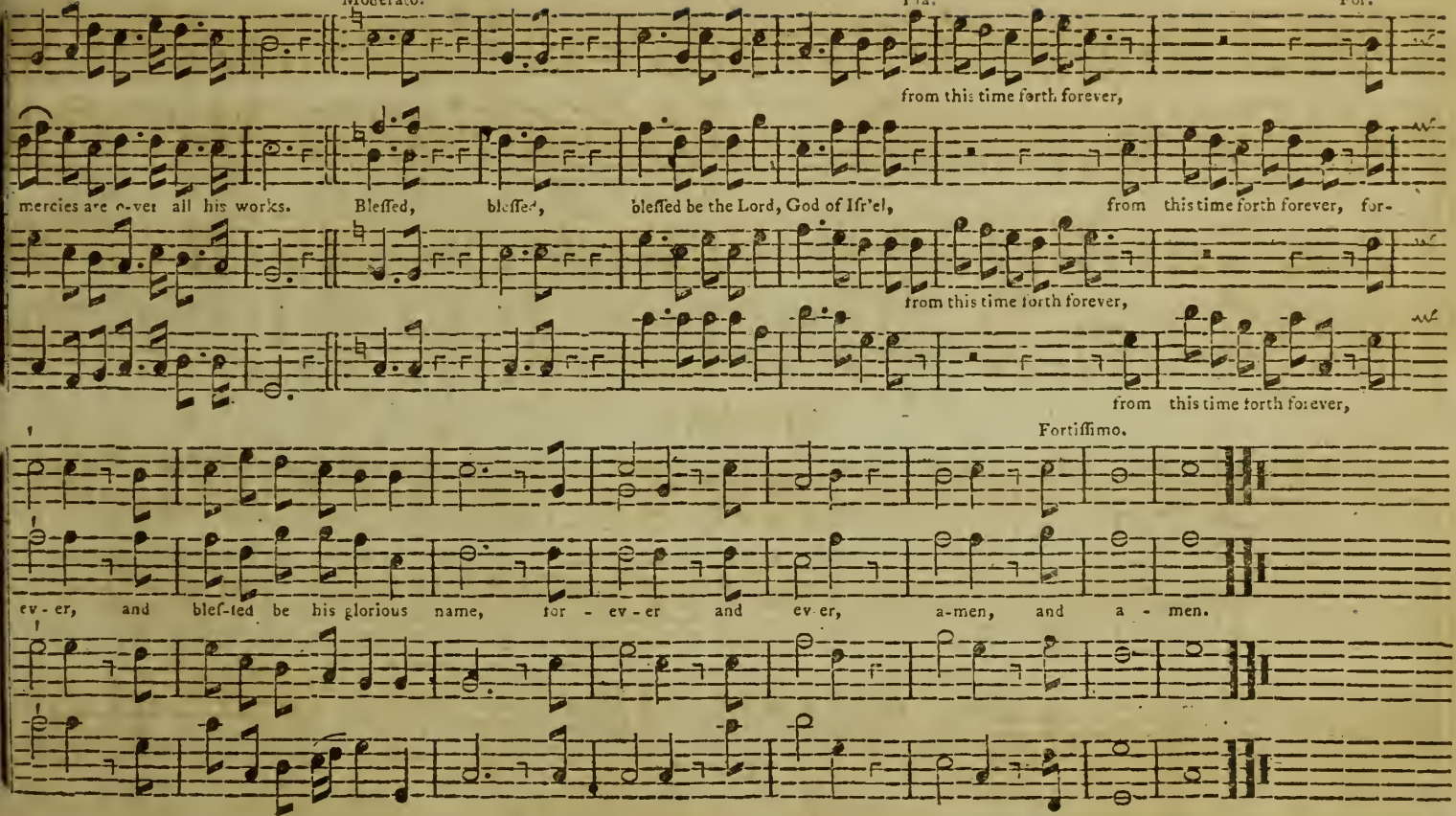
Who ſhall not fear thee, and glorify thy name! The

Divoto. Pia. For.

Slow to anger, and of great mercy. The Lord is good to all, and his ten - der

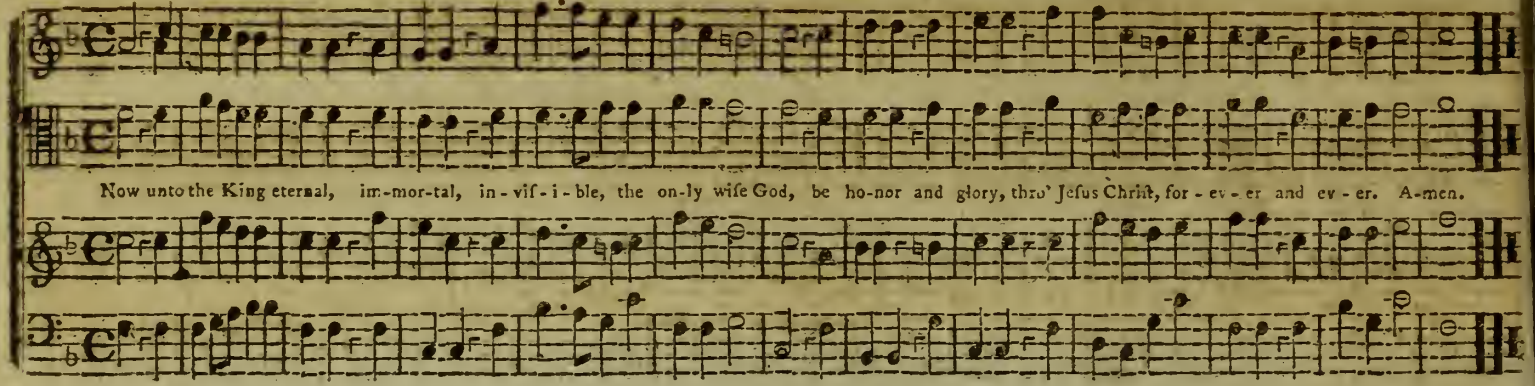
Lord is gracious The Lord is gracious and full of compaſſion,

Moderato. Pia. For.



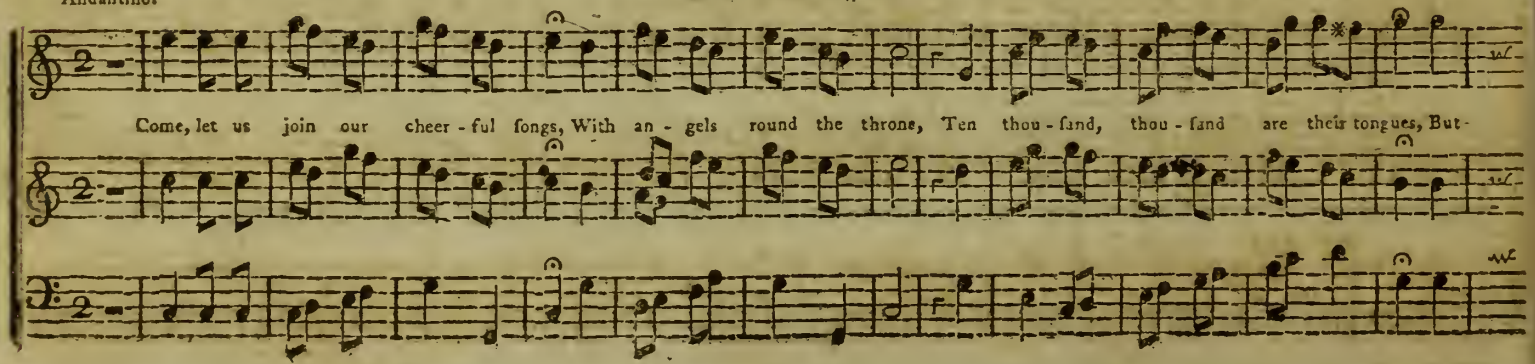
Dorology.

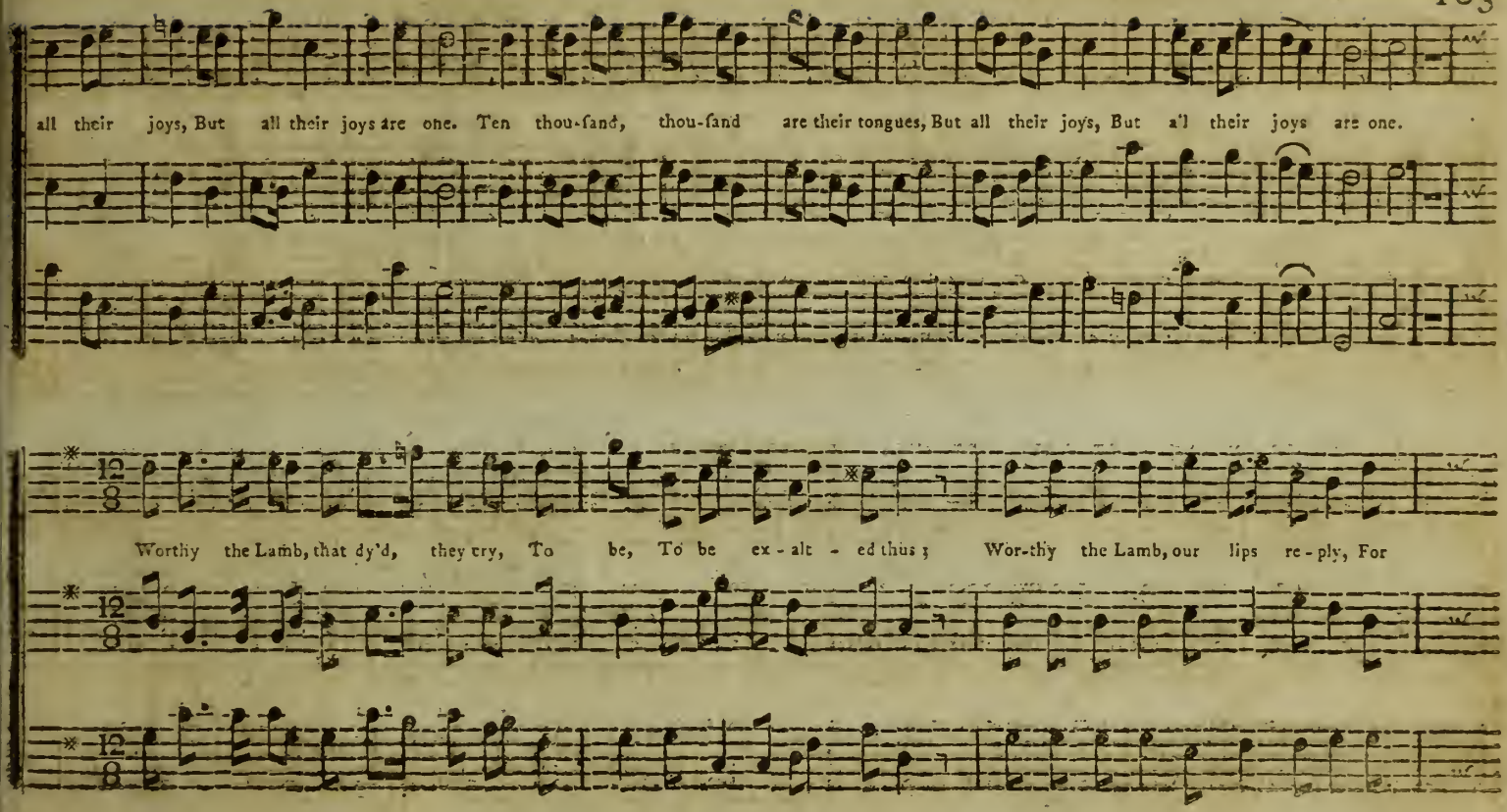
This may be performed with or without the preceding ANTHEM.

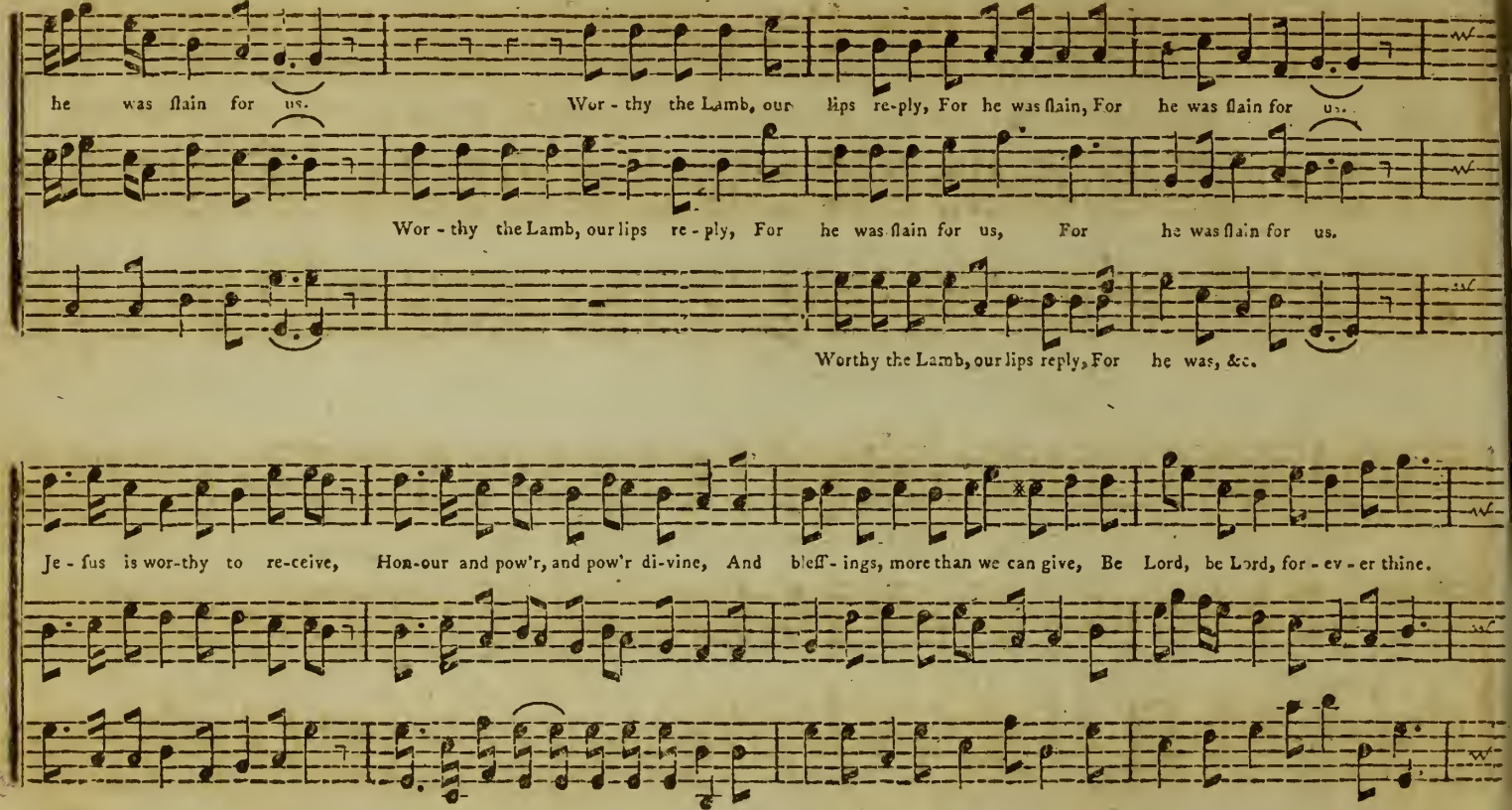


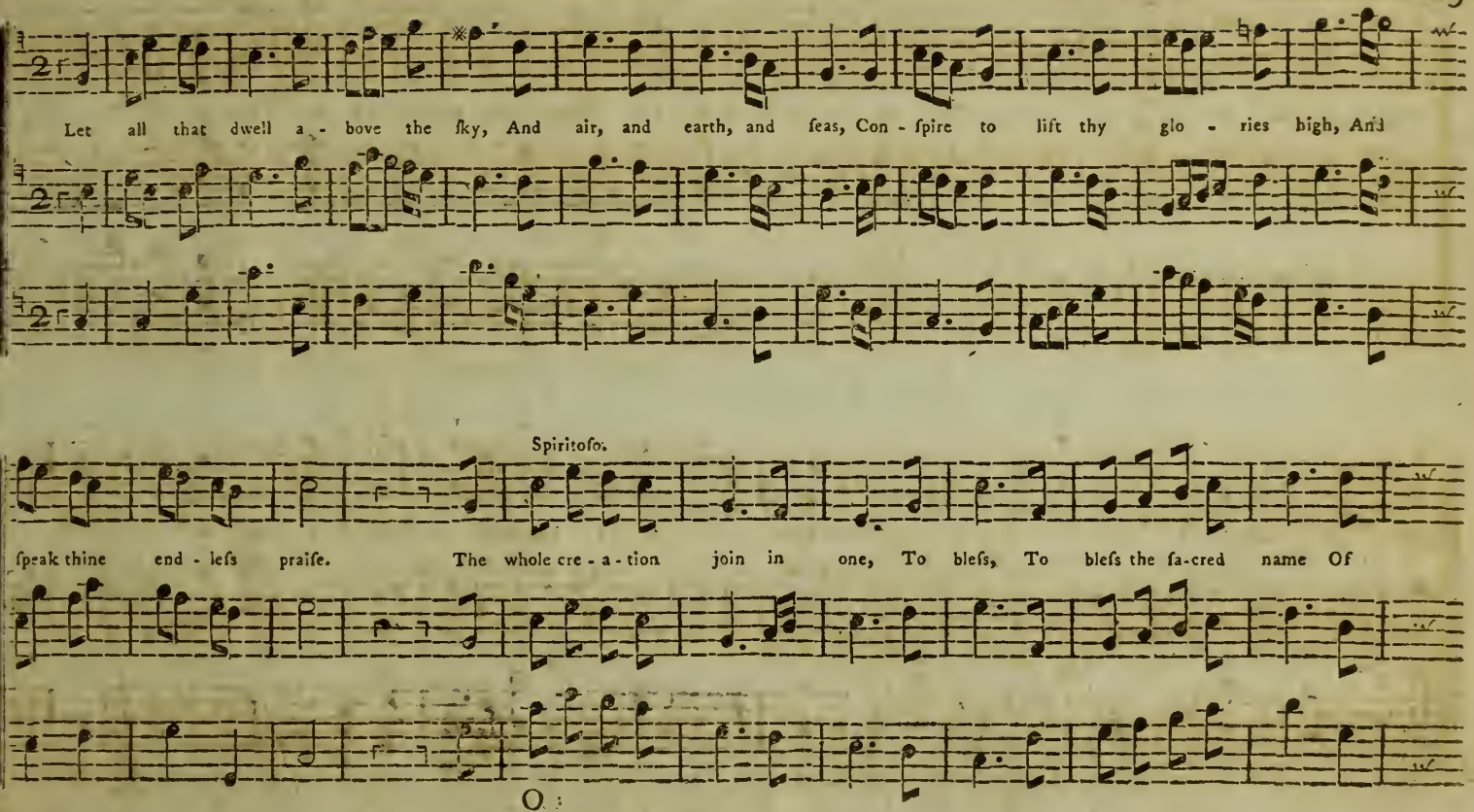
Dunkirk.

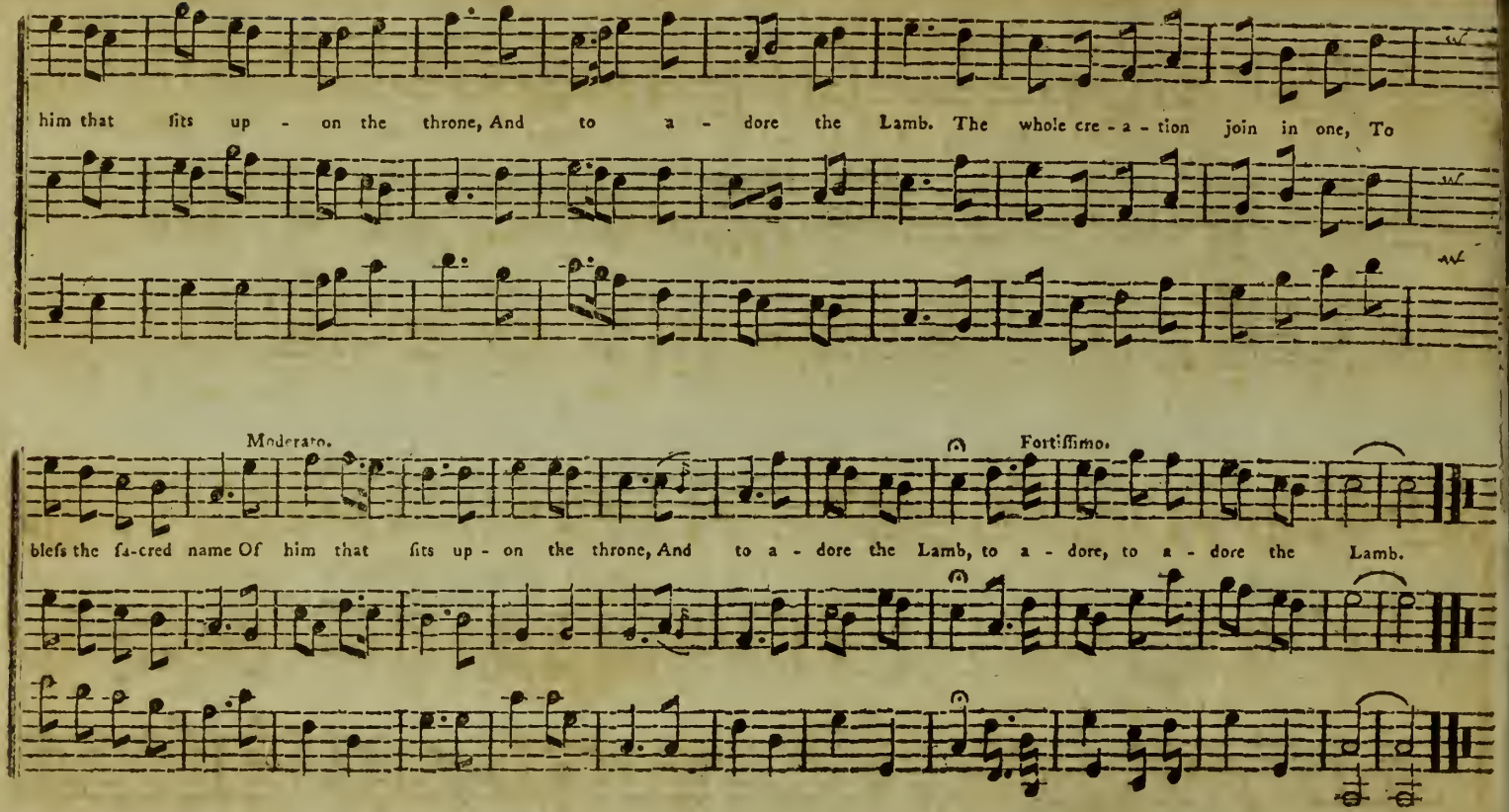
Andantino.



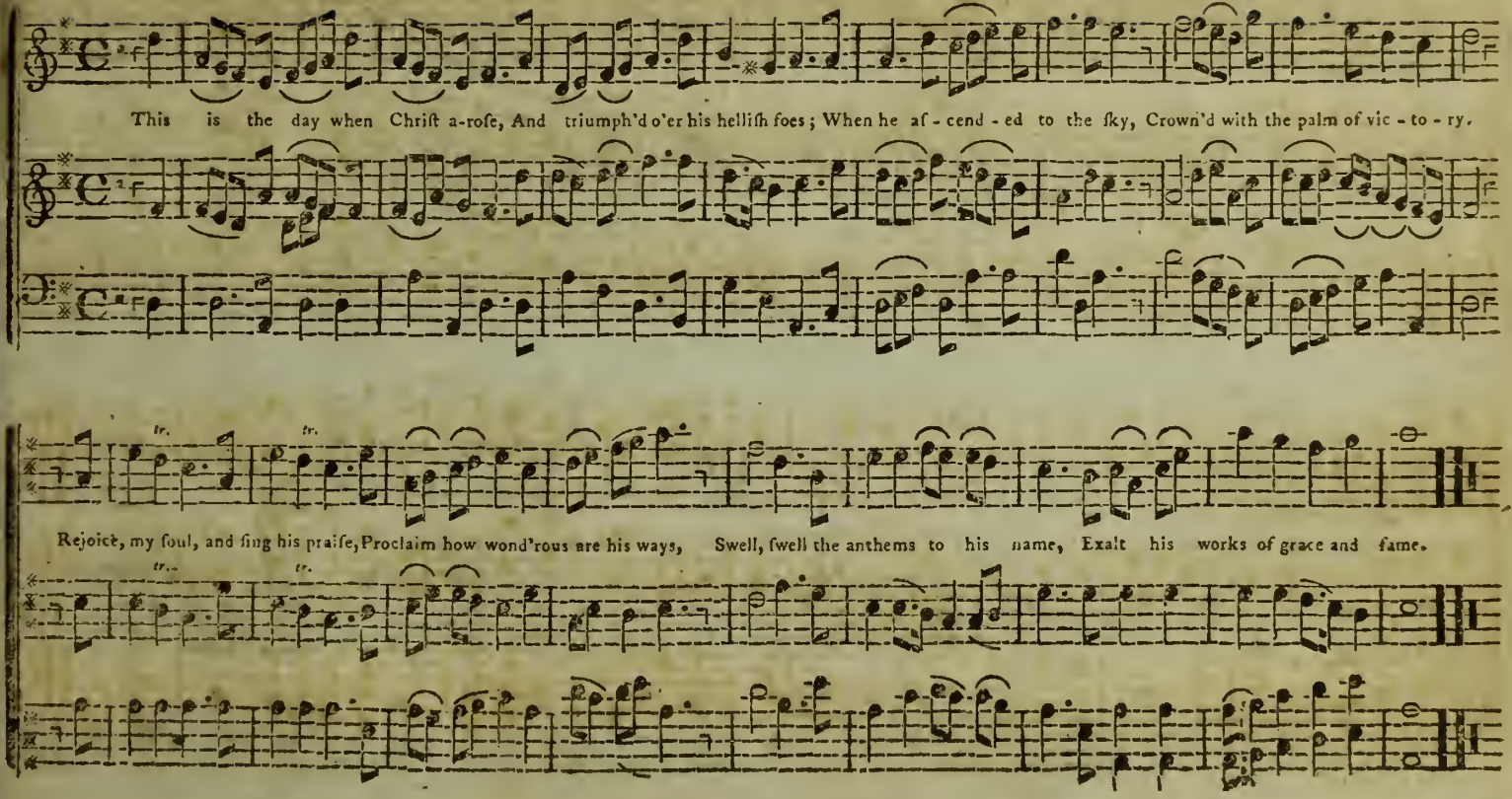

all their joys, But all their joys are one. Ten thou-sand, thou-sand are their tongues, But all their joys, But all their joys are one.
Worthy the Lamb, that dy'd, they cry, To be, To be ex - alt - ed thus; Wor-thy the Lamb, our lips re - ply, For


he was slain for us. Wor - thy the Lamb, our lips re-ply, For he was slain, For he was slain for us.
Wor - thy the Lamb, our lips re - ply, For he was slain for us, For he was slain for us.
Worthy the Lamb, our lips reply, For he was, &c.
Je - sus is wor-thy to re-ceive, Hon-our and pow'r, and pow'r di-vine, And bless - ings, more than we can give, Be Lord, be Lord, for - ev - er thine.

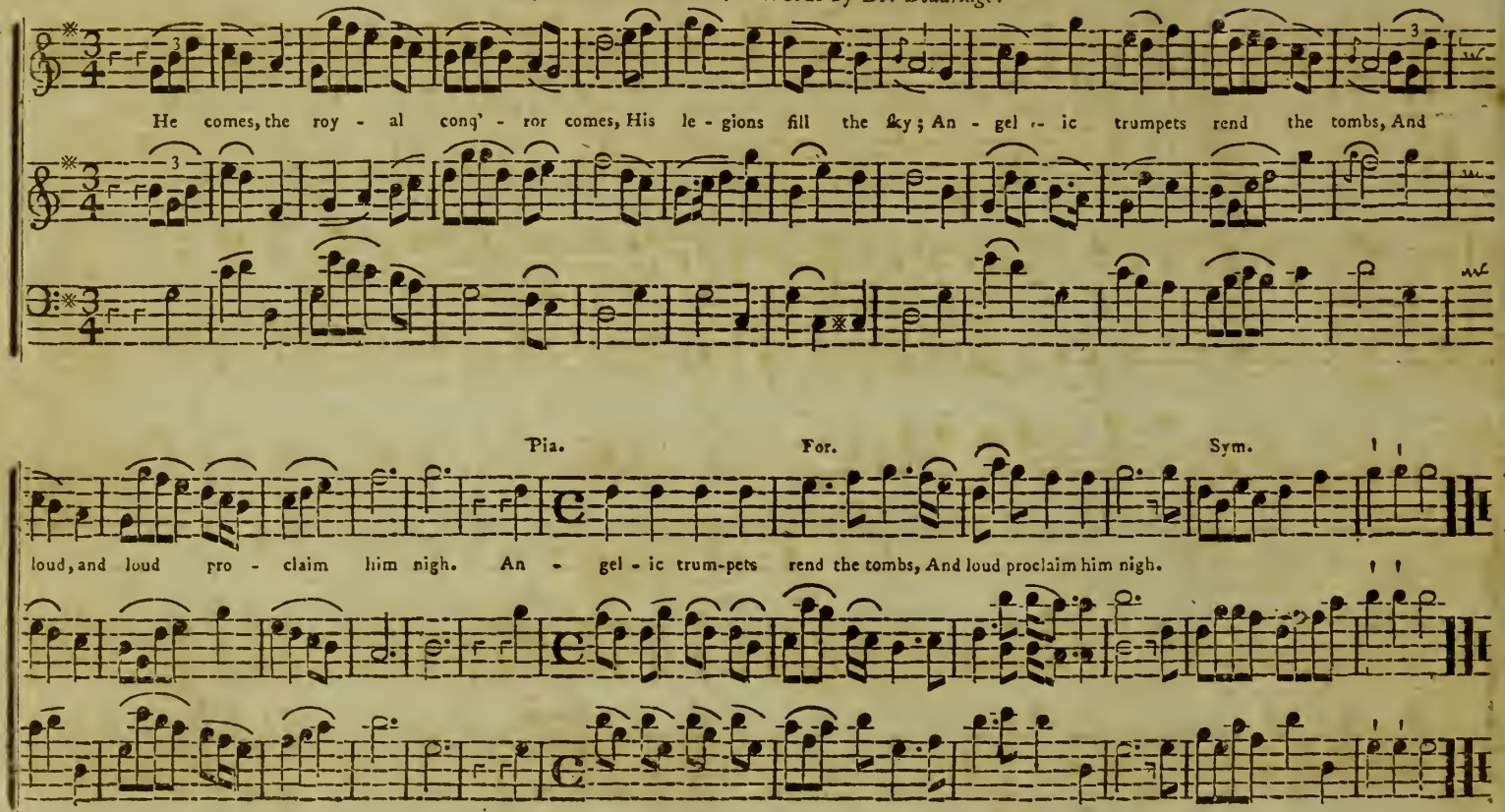

Let all that dwell a - bove the ſky, And air, and earth, and ſeas, Con - ſpire to lift thy glo - ries high, And
Spiritoſo.
ſpeak thine end - leſs praiſe. The whole cre - a - tion join in one, To bleſs, To bleſs the ſa-cred name Of


him that sits up - on the throne, And to a - dore the Lamb. The whole cre - a - tion join in one, To
Moderato.
Fortissimo.
bless the sa-cred name Of him that sits up - on the throne, And to a - dore the Lamb, to a - dore, to a - dore the Lamb.

Boxford. Words by Mr. *J. Lathrop.*



Leominster. Words by Dr. *Doddridge*.



Chriſtmas. Words by Mr. *George Richards.*

Recit.

Th' Al-migh-ty ſpake, and Ga-briel ſped, Up - borne on wings of light, Jehovah's glory round him ſpread, And chang'd, to day, the night.

Pia.

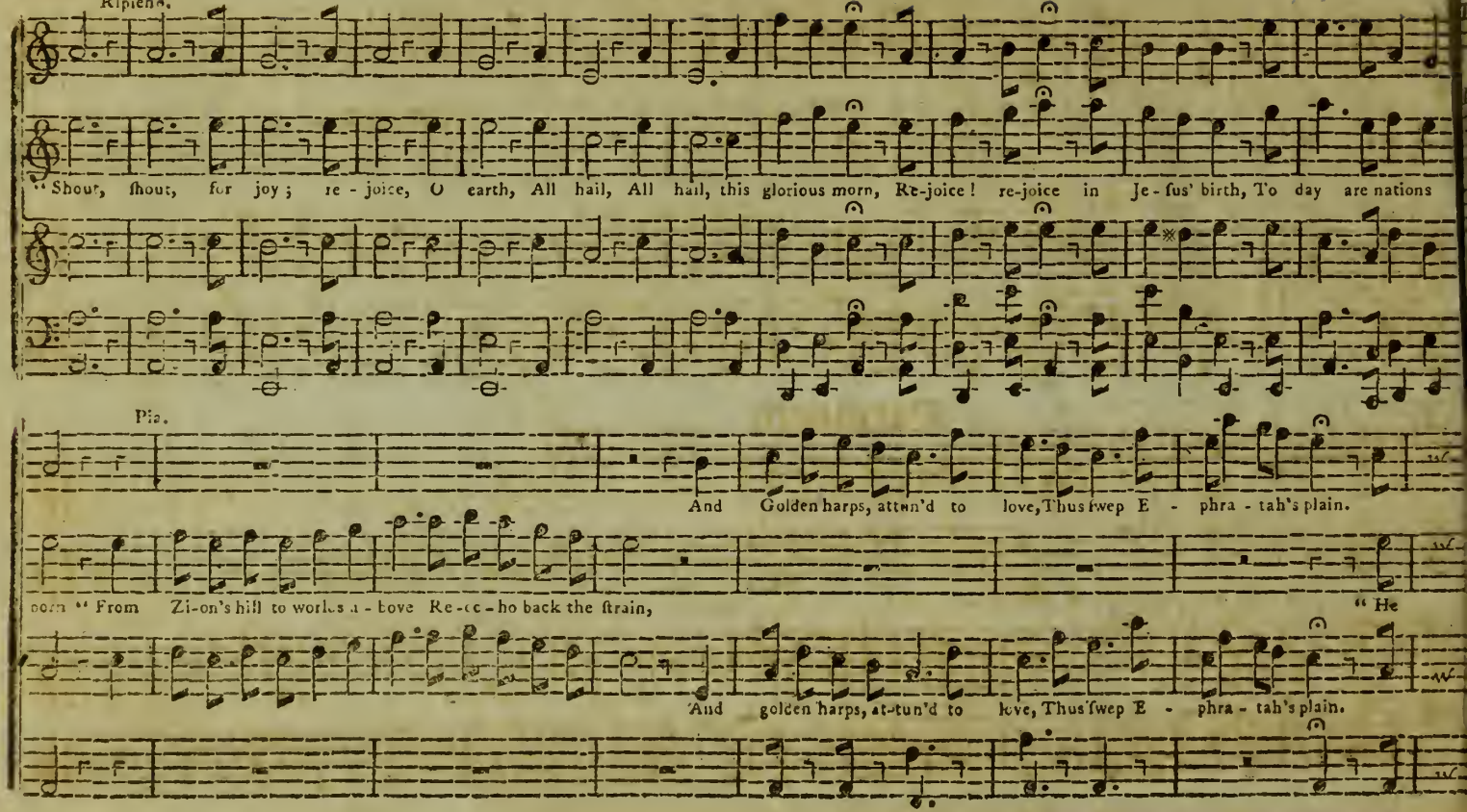
Swift down to earth th' arch-an-gel flew, From God's e - ter - nal throne; His ſhin - ing robe of rain - bow hue, The ſtars, moon, ſun out-ſhone.

Andante. Pia.

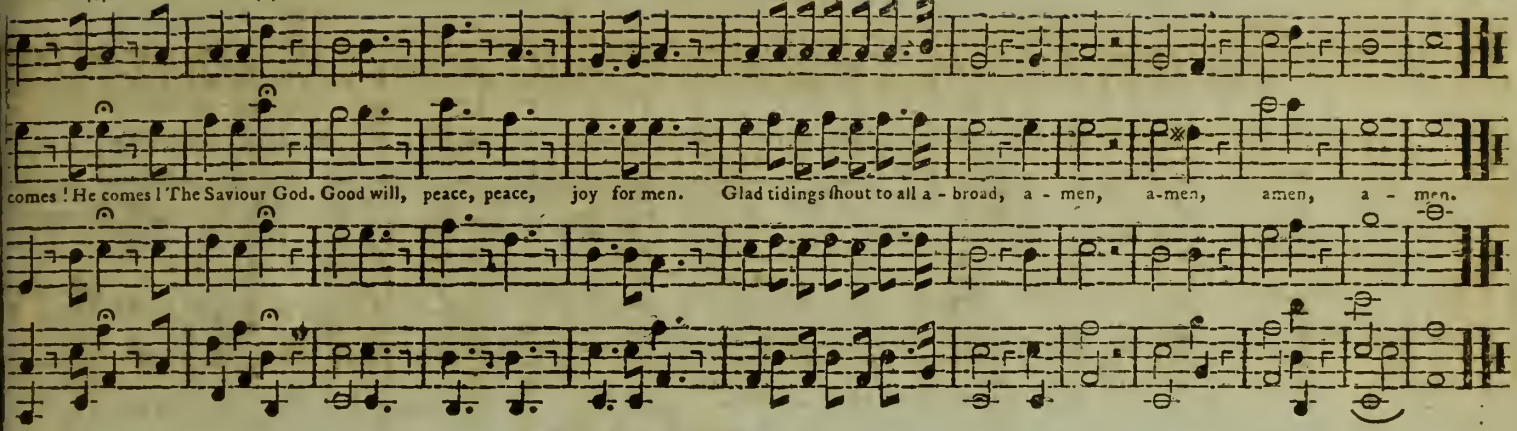
One note of peace was heard on high, Glad tid-ings roll'd a - - round.

Ten thouſand thouſand left the ſky, To each ſal-va-tion's ſound;

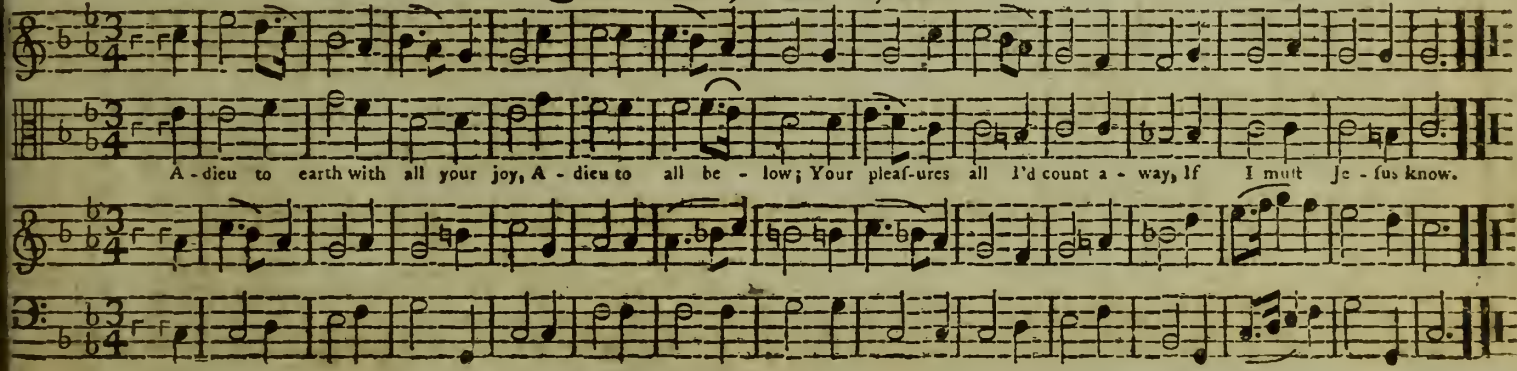
Ripieno.


"Shout, shout, for joy; re - joice, O earth, All hail, All hail, this glorious morn, Re-joice! re-joice in Je-sus' birth, To day are nations
Pia.
And Golden harps, attun'd to love, Thus ſwep E - phra - tah's plain.
born "From Zi-on's hill to worlds a - bove Re-ec-ho back the ſtrain,
"He
And golden harps, at-tun'd to love, Thus ſwep E - phra - tah's plain.

For. Pia. For. Crescendo. Fortissimo.

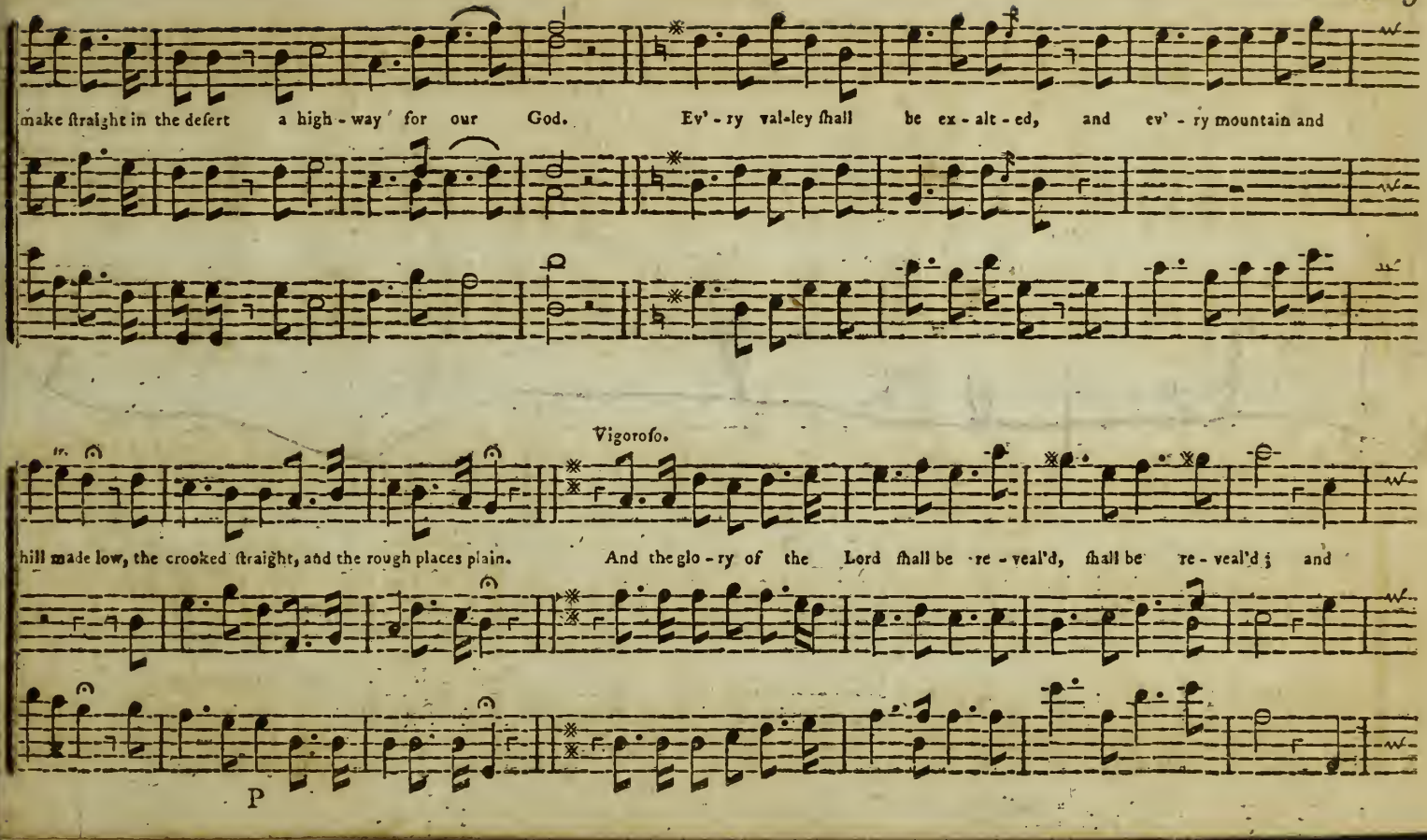


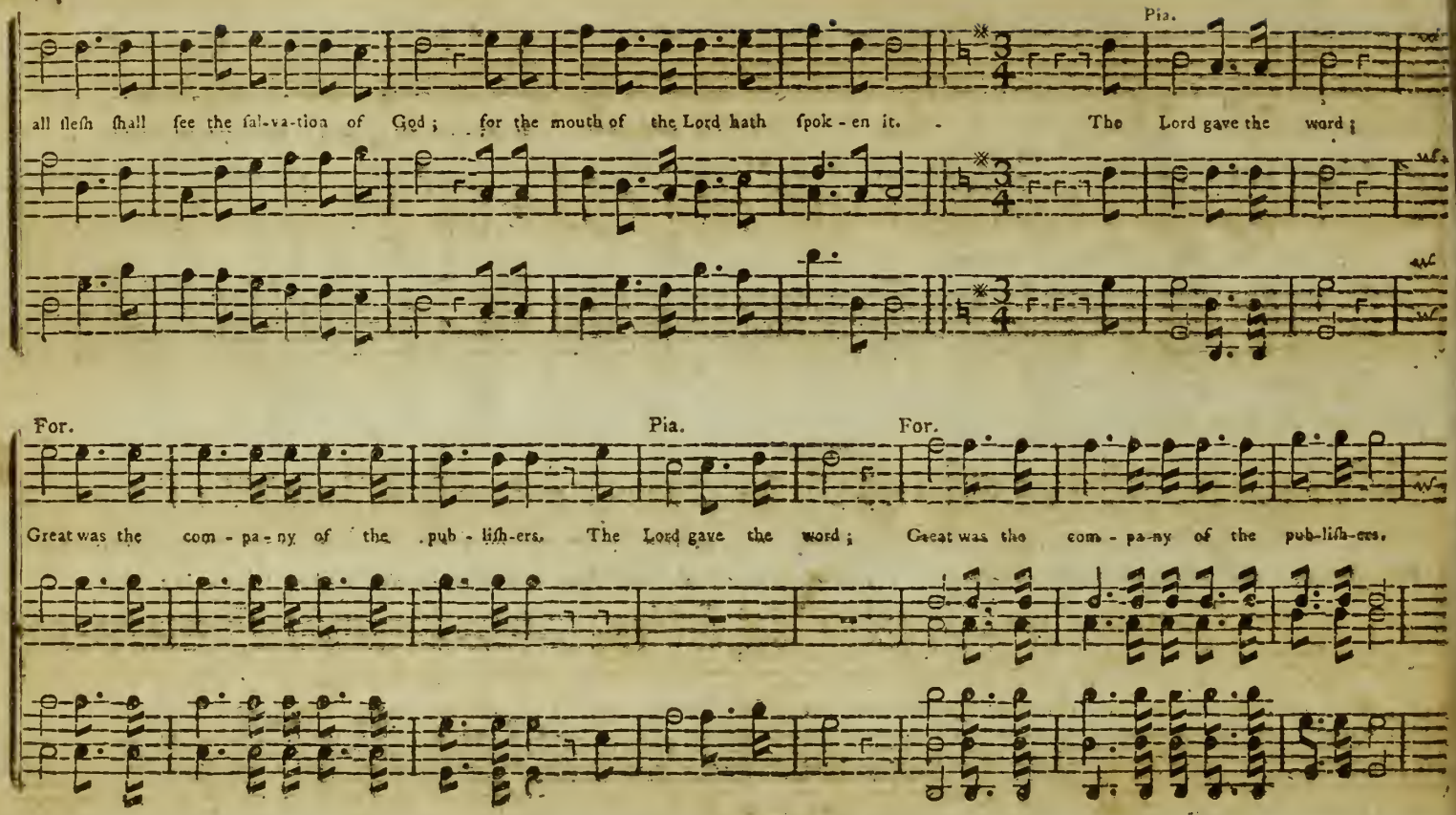
Yarmouth. Words by *Alline.*



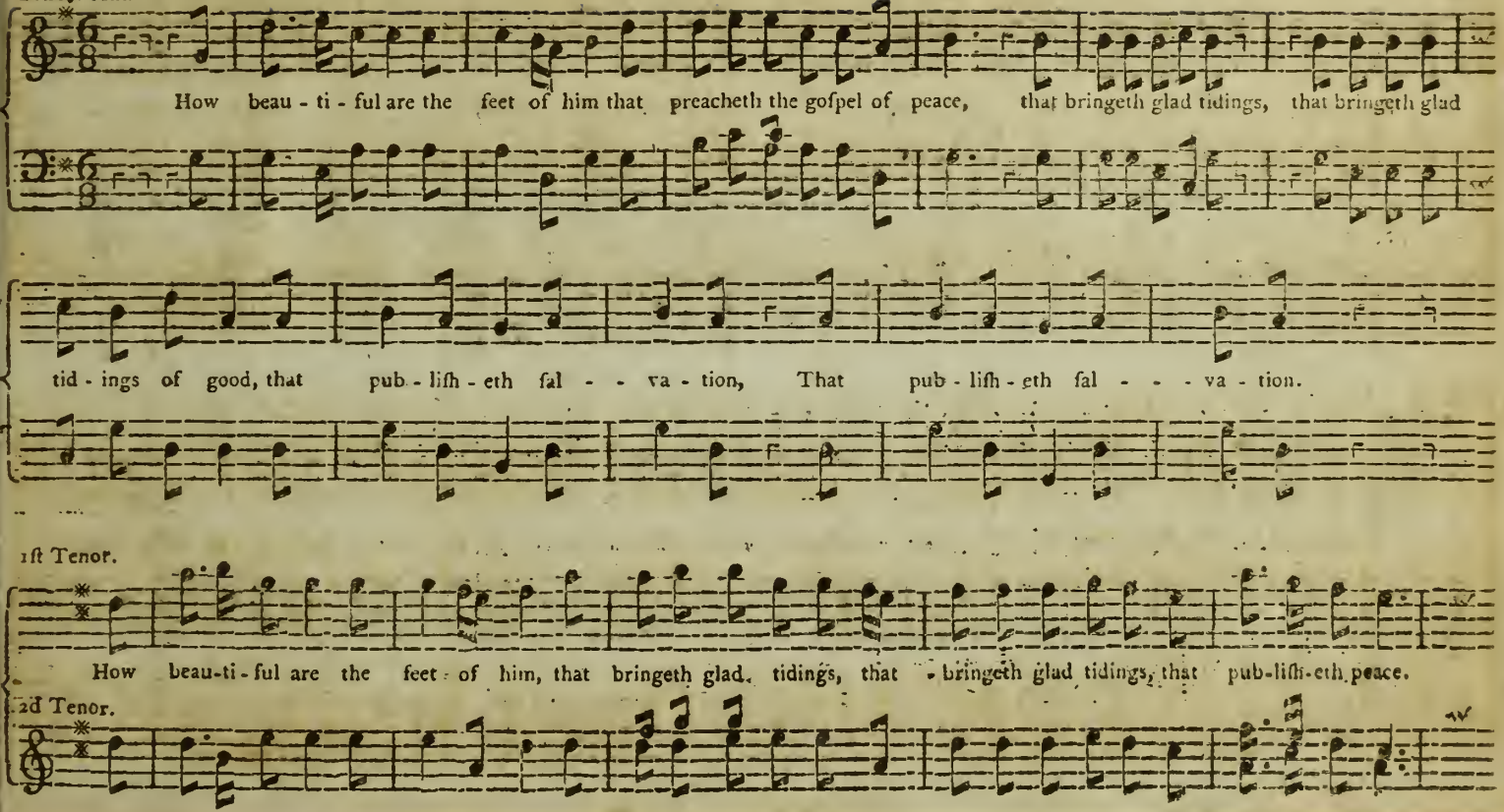
Anthem.


Moderato Pia.
For.
Comfort ye, Com-fort ye my pec-ple, ſaith your God. Speak ye com-fort-a-bly to Je-ru - ſa - lem, cry un - to her that her warfare
Pia.
For.
is ac-com-pliſh'd, that her in - - i - qui - ty is pardon'd. The voice of him that cri-eth in the wil-der-neſs, Pre-pare ye the way of the Lord,

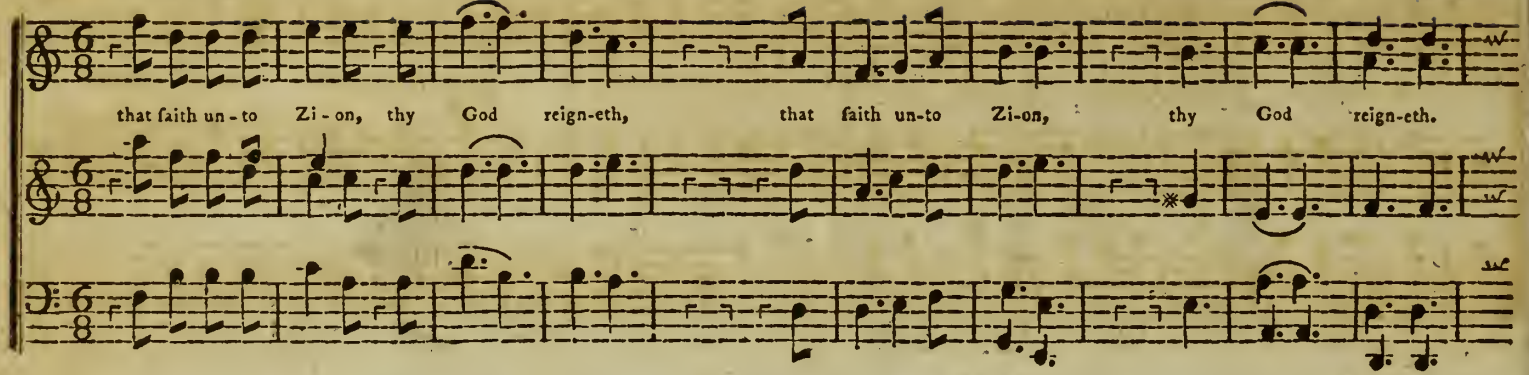

make ſtraight in the deſert a high-way for our God. Ev'-ry val-ley ſhall be ex-alt-ed, and ev'-ry mountain and
Vigoroſo.
hill made low, the crooked ſtraight, and the rough places plain. And the glo-ry of the Lord ſhall be re-veal'd, ſhall be re-veal'd; and
P


Pia.
all flesh shall see the sal-va-tion of God; for the mouth of the Lord hath spok-en it. The Lord gave the word;
For.
Pia.
For.
Great was the com-pa-ny of the pub-lish-ers. The Lord gave the word; Great was the com-pa-ny of the pub-lish-ers.

Tenor. Andante. Pia.

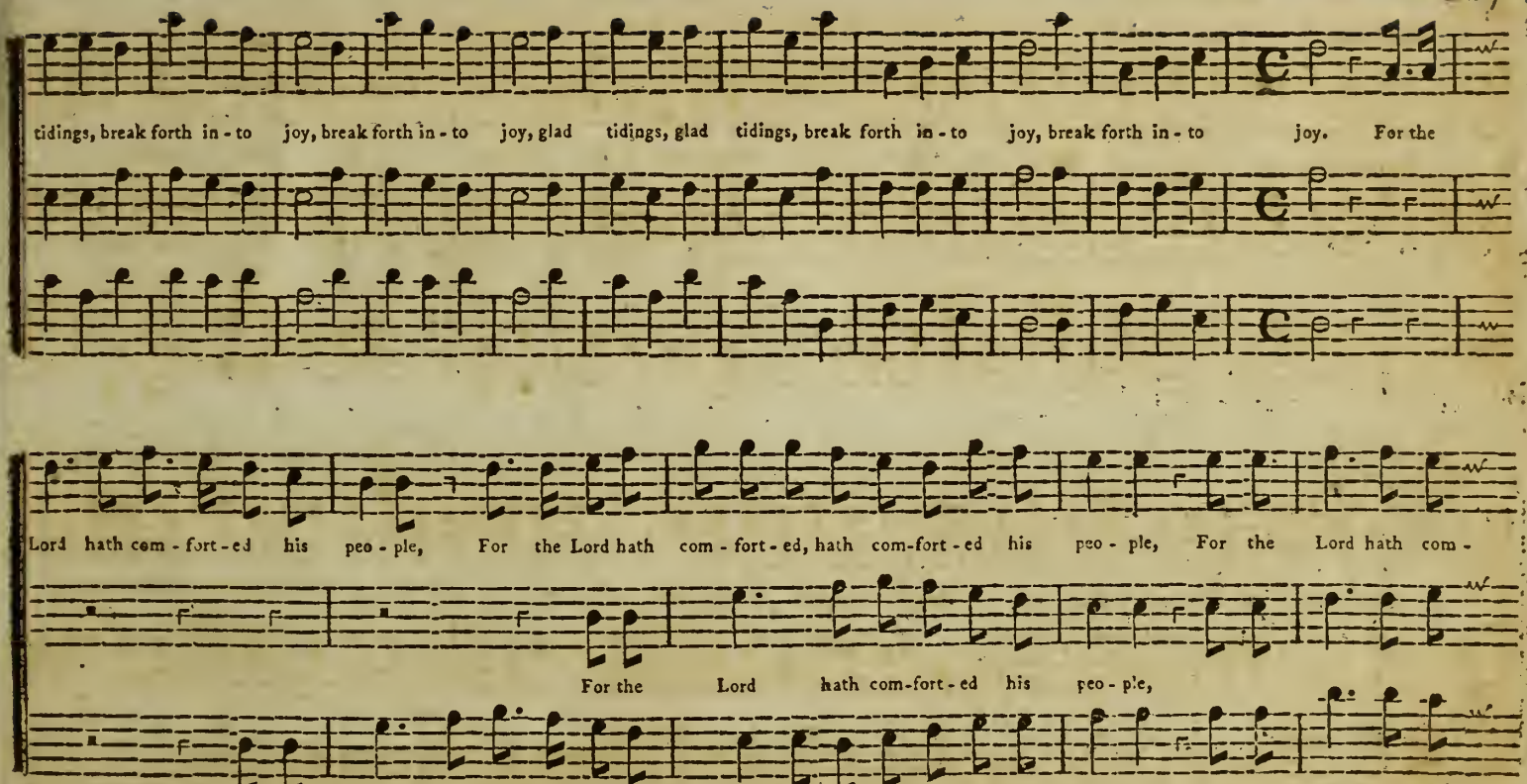


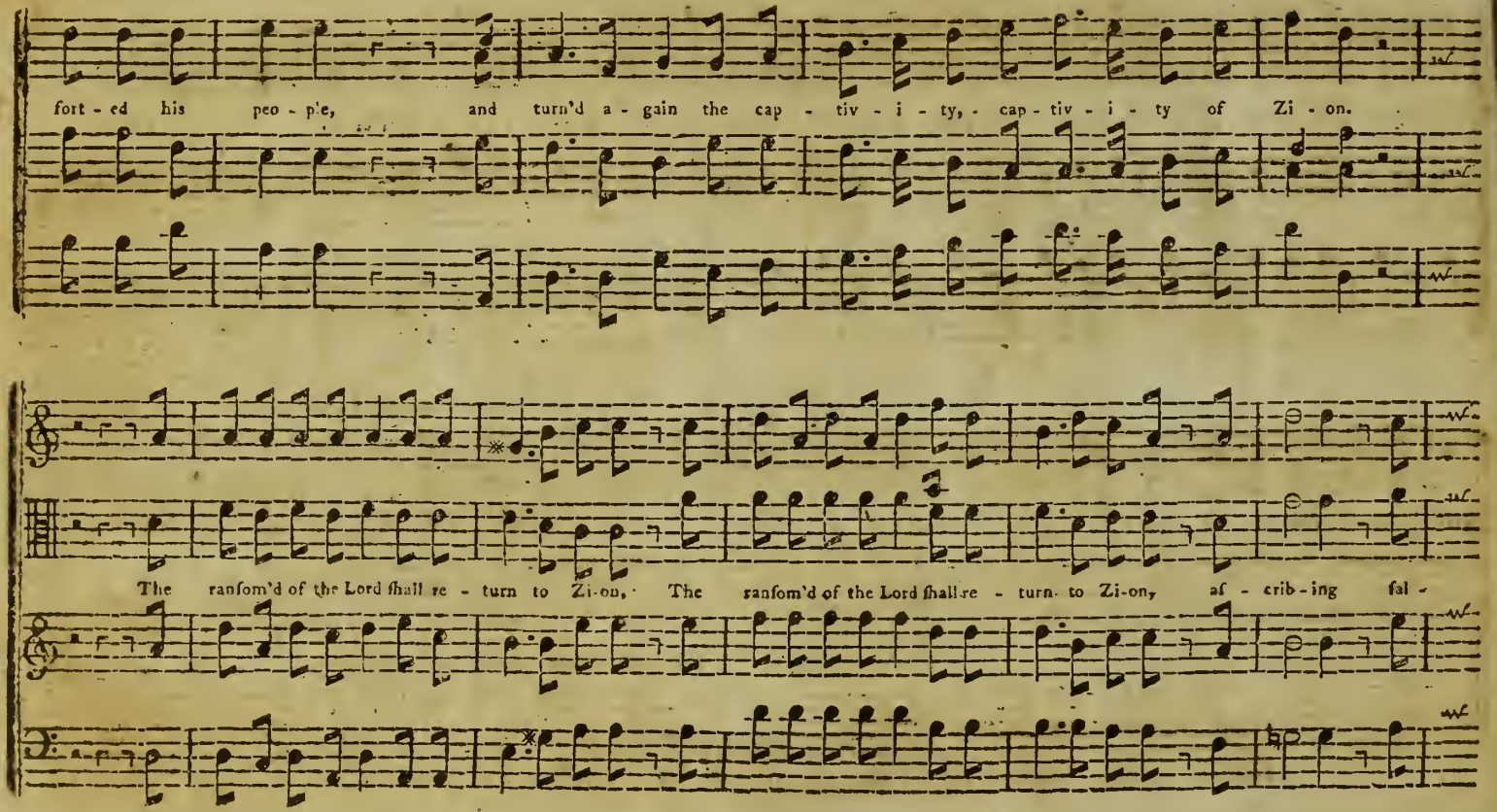
Moderato.

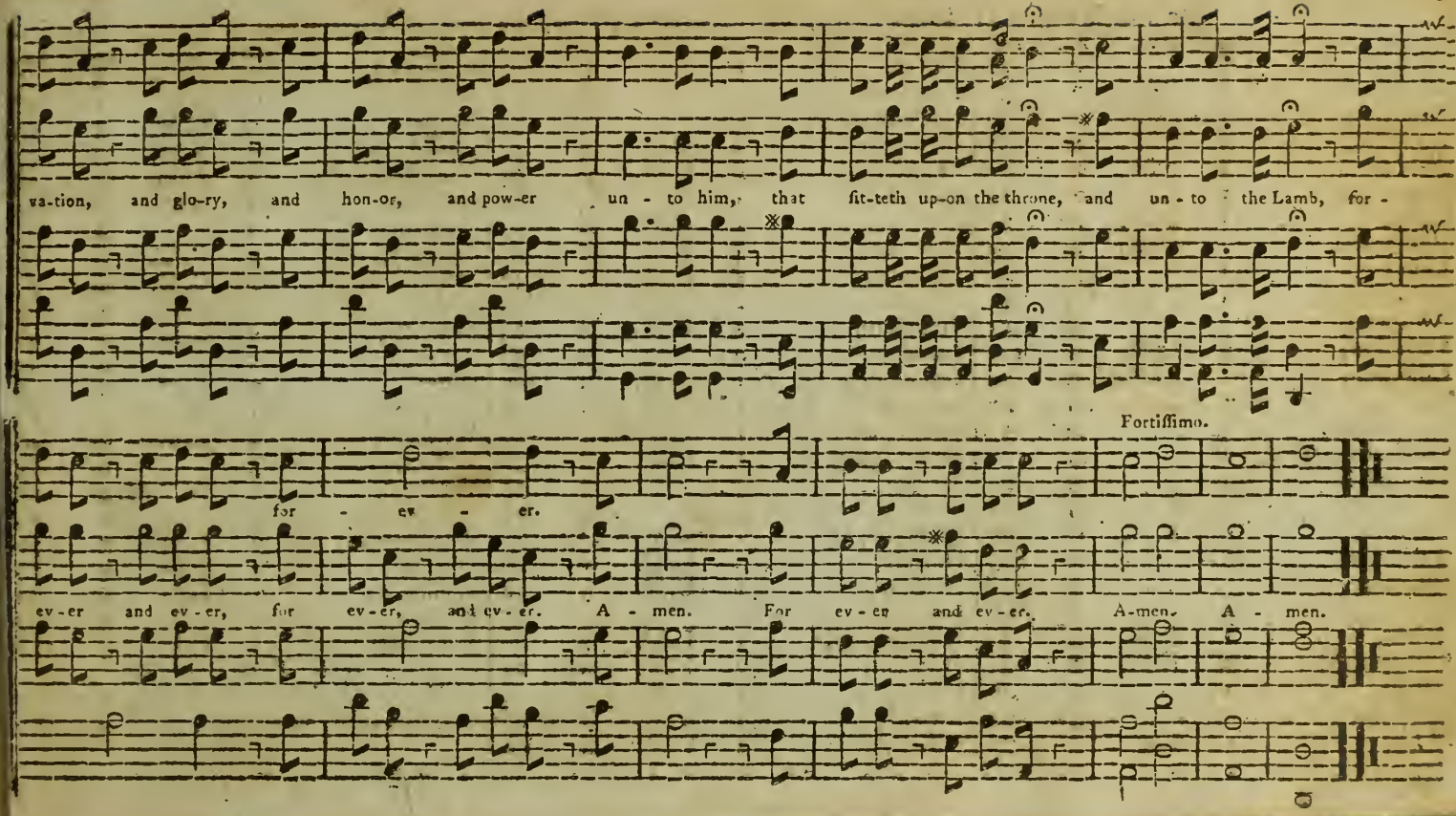


Spiritoso.




tidings, break forth in - to joy, break forth in - to joy, glad tidings, glad tidings, break forth in - to joy, break forth in - to joy. For the
Lord hath com - fort - ed his peo - ple, For the Lord hath com - fort - ed, hath com-fort - ed his peo - ple, For the Lord hath com -
For the Lord hath com-fort - ed his peo - ple,
For the Lord hath com - fort - ed his peo - ple, hath com-fort - ed his peo - ple,


fort - ed his peo - ple, and turn'd a - gain the cap - tiv - i - ty, - cap - tiv - i - ty of Zi - on.
The ranſom'd of the Lord ſhall re - turn to Zi-on, The ranſom'd of the Lord ſhall re - turn to Zi-on, af - crib - ing ſal -


va-tion, and glo-ry, and hon-or, and pow-er un - to him, that sit-teth up-on the throne, and un - to the Lamb, for -
Fortissimo.
for - ev - er.
ev-er and ev-er, for ev-er, and ev-er. A - men. For ev-er and ev-er. A-men. A - men.

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☞ The first part of Double Tunes, with this mark (*) may be sung as Single Tunes.

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